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VOLUME 15 NO. 5/1.75

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Victoria"**



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DOROTHY H. DENNY

HOLLYWOOD EDITOR
LEE GRAHAM

COLLECTING EDITOR
ROBERT KENDALL

ART DIRECTOR
DOTI FIORELLO

ADVERTISING DIRECTOR
JERRY MURRAY

ADVERTISING
BARBARA BRYSON
Southern California

CONTRIBUTING EDITORS

KIRK CRIVELLO
GEORGE HADDAD-GARCIA
PAUL GALLAGHER
BILL KELLY
JESS L. HOAGLIN
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VOLUME 15 NO. 5

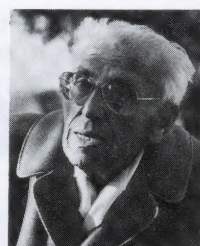
FEBRUARY 1982/1.75



ROBERT WALKER
Page 20



MOVIE STAR CARDS
Page 25



GEORGE CUKOR
Page 27



FRANCES FARMER
Page 29

ON THE COVER:

Julie Andrews and **James Garner** in *Victor/Victoria*. You'll find a pictorial preview of the Easter release in this issue plus revealing stories about the stars.

FEATURES:

MOVIEREEL—

1982 FAREWELL TO THE STARS WHO HAVE LEFT US 7

WEALTHY JIM GARNER 12

Actor and successful business man ... George Haddad Garcia

SNEAK PREVIEW: VICTOR/VICTORIA 14

JULIE ANDREWS, A DRASTIC CHANGE OF IMAGE 16

Whatever happened to Mary Poppins? ... Robert Windeler

ROBERT WALKER—THE MAN WHO LOST HIMSELF 20

MGM favorite in the 40's ... Anthony Cassa

CATCHING UP WITH DEWEY MARTIN 22

"I Walked away." ... Jeff Parker

COLLECTING MOVIE & BASEBALL CARDS 25

Robert Kendall

HOLLAND FILM BUFF COLLECTS JULIE ANDREWS 26

Also Marilyn Monroe collector, memorabilia price list

GEORGE CUKOR, SIMPLY BEST 27

Octogenarian still directing ... George Haddad Garcia

FRANCES FARMER, TRAGEDY STALKED HER LIFE 29

Anthony Cassa

THE TECHNICOLOR STORY 35

Concern over fading color films ... A. C.

PLUS Man About Town with Lee Graham ... Cinema Chat, way back when, Doug Elmo Brooks, Celebrity Dining, Classified Marketplace for the film buff ...

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L E T T E R S

On Hollywood & HSM!

Please continue my subscription to get your great magazine—another two (2) years. I wouldn't want to be without it. It to me is THE magazine for anyone who loves Hollywood especially as it was—for today Hollywood is just a name, where "packages" are put together, produced and released to an audience only to make money—not much thought for its entertainment content. The Louis B. Mayer's, Harry Cohn's, David Selznick's, Jack Warner's etc. are gone—they put entertainment first and created stars the like of which will never be forgotten thanks partly to Hollywood Studio Magazine. Keep it coming—we, your subscribers, need it, want it—even cherish it. I've dropped several magazines but will never drop yours. It is a treat each & every issue. Sincerely,

Jim Reid
Studio City, Calif.

A Lex Barker Fan!

I don't know it's nostalgia or not. I saw the Bo Derek's Tarzan movie. A terrible one indeed. Just couldn't help but thinking of Tarzan Lex Barker, the only true great Tarzan.

Throughout the Hollywood years, Lex Barker is certainly the best looking actor with sex appeal and charm. He looks great in muscle-epic and, he also looks great in dinner jackets. I hope your magazine would one day have him as the magazine cover. He is the priceless American treasure, and sadly to say, many Americans don't realize it while he is very popular overseas. Let's have more photos of him.

R. T. Zane
San Francisco, Calif.

Wants to write Mary Lee

In your Hollywood Studio magazine you had an article that mentioned an actress named Mary Lee. Can you tell me where she is now? Please send her address or the address of someone who could tell me where to contact her. Thank you.

Damon Register
130 Columbia Rd.,
Thousand Oaks, Calif. 91368

Wants to reach Aldo Ray . . . ?

I was so happy that you published the story of Aldo Ray. I always wanted to know about this actor. The best picture I have seen with him was "Battle Cry." Is there a way I can let Aldo Ray know how much I enjoyed his story in the magazine? Also like the stories on the female stars. Do you also have pictures of the heyday of Ruth Roman and a present photo, today. I'm very interested in that actress. I find your magazine very enjoyable.

Willy Shwalb
51-33 Goldsmith St.,
Elmhurst, NY 11373

Our last letter from Doug Elmo Brooks

The beautiful June issue of HOLLYWOOD studio magazine has arrived here safely, with the wonderful coloured front cover.

The magnificent shot of Paul Newman is worth a second glance, and the wonderful fluorescent colours certainly do eclipse those on the cover of any other magazine. Your writer Mr. Lee Graham has certainly contributed a wonderful and extensive job on Patsy Kelly, and it is certainly a great pleasure to witness a young dark-haired Lee Graham with a more mature Lee Graham both on the same page . . . page 21 in the HSM EXCLUSIVE, and nice to see a shot of Tallulah ('Dahling'), Bankhead on pages 20—21 . . . not forgetting the young shot of Dick Powell on page 24, also, not forgetting . . . Robert Armstrong, Lynne Overman . . . Ned Sparks, Alan Mowbray . . . Ruby Keeler, Jean Harlow, Alice Fay, etc., etc., etc.

There are an amazing galaxy of shots of Patsy Kelly.

Lee Graham certainly did do a grand job on this BONUS "Lifetime Memorabilia" and nearly every big star seems to have been included . . .

And . . . the amazing Estelle Winwood Still Going Strong at 98 . . . seems incredible.

When I commenced this letter the Big Wedding has not taken place, and I was going to enclose two beautiful coloured shots of Prince Charles and Lady Diana, but something came up, I commenced it on Tuesday, 28th.

Now we have viewed the Wonderful Wedding on our TV screens, and only one word describes it, it was Fabulous, Fabulous, and the organization, amazing, and it was lovely to see Nancy Reagan in her fondant peach crepe faille ensemble.

Mall . . . Of course the Green Park entrance is right by the big Ritz Hotel and at the end of Piccadilly. When we walked down the Mall, we passed Clarence House, and St. James's Palace which Prince Eddie liked so much, the former Prince of Wales, who married Mrs. Simpson.

We travelled back by another route, by coach, and not by 'Piccadilly' Underground train, and then it was that I got a shock, when we reached dear old Charing Cross Road, I saw that half of the West



**DOUG. ELMO
BROOKS**

side of this traditional old landmark had been demolished, it was not there, there was a big blank space, there.

I knew that it had been under sentence of death by these demolition people (they love it) . . . but, I thought it had been reprieved, BUT . . . I loved Charing Cross Road, a lot of the very early Film renting agents and distributors were centered around there.

A note from Mrs. Doug Elmo Brooks

I found this letter among my husband Douglas's correspondence. I'm sending it on to you to tell you that Douglas died Nov. 11 & was cremated Nov. 17. He was ill just 1½ days with what we thought was flu. It was heart failure! Yours sincerely,

Ivy Brooks

Ed. note: HSM valued our long friendship (via the mail & telephone) with Doug Elmo Brooks who wrote Cinema Chat, providing us with many valuable old photos which we have run over the yers also old clippings from the London papers. We have several more columns which will appear in future HSM issues. Doug was the former Tarzan of England and a true nostalgia buff. We will miss him and his interesting letters & articles.

Comments from a subscriber

Bless you for the Jessie Matthews article . . . So sorry John Derek hated his beauty and fame . . . also why so much space for Rudy Vallee and the stamp-size photo of gorgeous Claudette . . . Why was the lovely picture of Carole Lombard ruined with type? Couldn't they have lowered it to show her face uncluttered with print?

Richard L. Bell
San Francisco, Calif.

Another Lex Barker fan.

I would love to see Tarzan Lex Barker on the cover of HSM. A long article with many large and clear photos of Tarzan Barker would be a big treat to your readers.

L. Cole
Oakland, Calif.

Thanks! A Boo Boo!

I thought you would like to know this... there was a glaring error on page 26, Finds OLD RARITIES . . . The actor with Pola Negri in Forbidden Paradise, at the foot of the page is obviously **Rod La Rocque**, and NOT Conway Tearle, in Sept. 1981 magazine. With warmest regards,

Doug Elmos Brooks
London, England

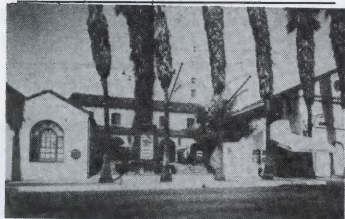
Chester Morris fan

Hope you will do a story on Chester Morris who's been in movies since 1924. And on stage, radio, T.V. until he passed away on stage in 1969. He made about a hundred movies plus T.V.

Chester Novak
Chicago, Illinois

MOVIE REEL

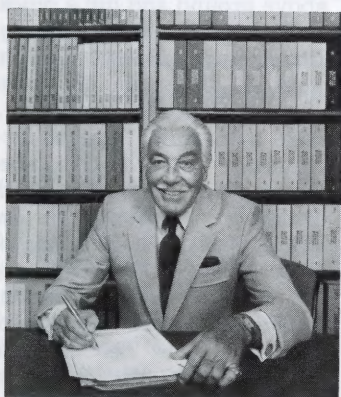
FAMOUS PASADENA PLAYHOUSE WILL REOPEN IN 1983



The Pasadena Playhouse in its prime, 1951.

In early 1983, the Pasadena Playhouse will reopen, following the reconstruction of the old Playhouse main auditorium. In the past, the Playhouse gained an international reputation for producing high-quality, important theater, and in fact was viewed abroad as something akin to the American national theater company. The alumnus reads like an honor roll of Hollywood greats such as Dana Andrews, Barbara Rush, William Holden, Victor Mature, Robert Preston, Dustin Hoffman and Carolyn Jones.

—Kirk Crivello



Cesar Romero, seated in front of all 149 issues of the Academy Players Directories, autographs a reproduction of the first directory from 1937. This special edition is being re-released by the Academy of Motion Picture Arts and Sciences in celebration of the publication of the 150th edition of the famous casting directory. Romero appeared in the first issue in 1937 and will appear in the 150th in 1982.

1981—WE SADLY SAY FAREWELL

In 1981, tragic accidents killed two of the screen's most popular stars, Natalie Wood and William Holden. There were twelve who died during this period.

Richard Boone died on Jan. 11, 1981, age 63. He is best remembered for his 'good guy' parts in the Western series "Have Gun, Will Travel."

Jim Davis died May 9, aged 67. He is survived by his widow Blanche Davis. Jim had a long film career in Westerns and had reached the summit of his acting career at the very end when he played Jock Ewing, the patriarch of the oil-rich clan on T.V.'s Dallas series. He was a long time resident of San Fernando Valley.

Paddy Chayefsky died on Aug. 1, age 58. The Oscar winning film screenwriter known for Marty and Hospital TV series and award winning film "Network."

Melvyn Douglas died Aug. 4 at 80. Award winner in later years for Hud and Being There. A handsome sophisticate in films in 30's and 40's. He lived in New York.

Robert Montgomery died Sept. 27 at 77. Starred in more than 60 movies. Screen idol of the 30's and 40's. He launched the popular Robert Montgomery Theatre on TV. His daughter Elizabeth Montgomery is one of today's stars. He lived in New York.

Gloria Grahame died Oct. 5 at 55. She almost always played 'the other woman' and starred in major movies until retiring to raise a family. She won a 1952 Oscar for her role in 'The Bad and the Beautiful.'

William Holden died on Nov. 16, age 63, in Santa Monica. In 1939, 'Golden Boy' made him a star at 21. He was at the top for forty years. His death was accidental and he was buried at sea by the Neptune Society. He was also noted for his dedication to animal conservation in Africa, where he also had a home.

Jack Albertson died on Nov. 25, age 74. His career was a lengthy one in burlesque, vaudeville and films. His TV series with Freddie Prinze in 'Chico and the Man' made him an instant TV star.

Natalie Wood died an accidental death at Catalina Island, California on Nov. 29, age 43. She was a child star who remained a star during her youth and adult years. She leaves her husband Robert Wagner and three children. She is buried in Westwood Memorial Cemetery in Westwood (Los Angeles, Calif.)

Patsy Kelly, age 71, comedienne, died from cancer Sept. 24, 1981. One of a kind—there will never be another. Internment in Calvary Cemetery, New York. Lived in Hollywood for many years.

Victor Buono, age 43, died Jan. 1 (1982) at his ranch in Apple Valley, Calif. He was a character actor & appeared in numerous films. Weighing 400 pounds, he was found dead from an apparent heart attack.

Hoagy Carmichael died Dec. 26, age 82, of a heart attack at his home in Rancho Mirage, Calif. He was a noted composer, musician and actor. He will be remembered for his beautiful songs including the all-time favorite, "Stardust." He was buried in his home town, Bloomington, Illinois.



ROY AND DALE HEAD HOLLYWOOD'S PARADE



Hollywood's 50th annual Christmas Parade, headed by Roy Rogers and Dale Evans, who were also celebrating their 50th anniversary in show business, drew the largest crowd to date. Angie Dickinson rode as special honored guest; also, Gene Autry, Buddy Ebsen, Barbara Eden, Earl Holliman and many other luminaries.

*When traveling through Victorville this year on Highway 15, stop in at Roy and Dale's interesting Museum and see their lifetime accumulation of Western mementoes—its just off the Palmdale cut-off. The Western style stockade/Museum can be seen from the freeway.



Did you know

The world's smallest TV set is the 26 oz. Sinclair "Micro-vision", with overall dimensions of 6"x4½ inches, and a screen measuring 2 inches diagonally manufactured by Radionics Ltd. of Cambridge-shire, England.



Efrem Zimbalist, Jr., handsome star of television's long-running series, "The FBI," is used to taking fingerprints, not giving them! Nevertheless, he was most gracious and his completed 'Star-print' will be placed on permanent display in Six Flags Movieland Wax Museum's 'Star-print Plaza' in Buena Park, California.

SMITHSONIAN 'POP' DONATED BY DICK CLARK

Records and props from Dick Clarks' popular "American Bandstand" program, television's longest continuously running network variety series, will soon be on display at the Smithsonian Institution.

The items will be assembled in a special exhibit going on display in March 1982.

Among items donated by Clark are the painted canvas backdrop which served as the original "American Bandstand" set when the program began 30 years ago on WFIL-TV in Philadelphia.

Clark celebrated the show's 30th anniversary with a three-hour ABC-TV special Oct. 30.



Alan Alda, star of the feature film "The Four Seasons," and the long-running television hit, "M.A.S.H.," chatted with **Cheng Yin**, director of the Beijing Film Institute and leader of a delegation of Chinese filmmakers, at a reception held at the Academy of Motion Picture Arts and Sciences to open the recent China Film Week in Los Angeles.

FRIENDS OF USC LIBRARIES STAGING MAE WEST TRIBUTE

The friends of USC Libraries will pay tribute to the memory of Mae West March 21 at the Town and Gown.

Robert C. Peters, senior vice-president of Paramount Pictures, will be program committee chairman with Robert Wise, Saul Chaplin and Jeff Mueller as associate chairmen.

West began film career in the 1930s at Par.

11 MORE CELEBS SET FOR H'WOOD STARS



The Walk of Fame Committee of the Hollywood Chamber of Commerce said 11 personalities will be honored with boulevard stars during the first half of the year.

They are Paul Anka, Sue Carol, Norm Crosby, Bobby Darin, Mark Goodson, Berry Gordy, Henry Mancini, Walter Matthau, George Putnam, Diana Ross and Billy Dee Williams.

With Darin, the committee is instituting a policy of one post-humous honor in each selection period.

CABLE TELEVISION NEEDS PERSONALITIES

When Cable Television needs a star it turns to well-known names—**Sid Caesar** and **Imogene Coca**, for instance, or **Milton Berle**. **Mike Dann**, a network veteran who now is ABC's senior advisor for Cable, told *Adweek* magazine, "Cable's biggest problem is that we haven't developed personalities, and we must. Cable personalities

are rare. There's not a Linkletter, a Godfrey, a Ralph Edwards, a Garry Moore, a Garroway yet."

MOVIE CLIPS

Noah Beery returns to big screen after six years, as small-town newspaper editor in "The Best Little Whorehouse In Texas" . . . **Charlie Chaplin** once entered a Charlie Chaplin look-alike contest in Monte Carlo—and came in *third* . . . Thousands of Beatles fans around the world paid tribute to **John Lennon** on the first anniversary of his slaying outside his New York City apartment. A candle-light vigil was held there. In Liverpool, a band began with "Eight Days a Week" as the crowd roared. Men wore black ties and women donned dark roses in mourning. In Tokyo, fans gathered at the Budokan auditorium where the Beatles once performed. In Kansas City, a group called the Dreamers and the Kansas City Committee for Handgun Awareness held a vigil and march. Others gathered in the "Strawberry Fields" section of New York's Central Park . . . Interbest-American Films has been working in Lake Havasu City on the feature "Night Shade." **Robert Walker** and **Tippi Hedren** will star, under the direction of Ulli Lomell . . . Debbie Reynolds playing to SRO at the El Patio Night Club in Mexico City . . . Charo followed with a rousing welcome from Mexican aficionados . . . **Romina Power's** new album of songs has just been released (Tyrone Power and Linda Christian's daughter) . . . **Lillian Gish**, **Carol Channing**, **Mike Wallace** and **Evelyn Laye** were among the luminaries who came to New York City's Algonquin Hotel to mark the 82nd anniversary of the late playwright **Noel Coward's** birth. When she was a teenager, said Laye, now 81, her father, stage manager at London's Strand Theater, railed against the young Coward and her mother warned, "Never have anything to do with that boy." The boy "went on the give me one of my greatest successes in my whole career," she said. She made her American debut starring

Continued on Page 41

STAGE NEWS & REVIEWS

by Kirk Crivello

Debby Boone opened the San Diego Playgoers 1982 season with "Seven Brides For Seven Brothers," to be followed by "Evita," "They're Playing Our Song" and "A Day In Hollywood."

Forrest Tucker lends his super-charged energy to the Lawrence Welk Village Theatre's production of "Captains Courageous."



Ernest Thompson's new play, "The West Side Waltz" was dismissed by nearly all the New York critics as mediocre. But co-stars **Katharine Hepburn** and **Dorothy Loudon** shine with their perfect timing, abundant wit and their pure physical charisma . . . The modest comedy, "The Supporting Cast" could not rise above ground and did a quick demise. **Hope Lange**, **Sandy Dennis** and **Betty Garrett** worked diligently to save director **Gene Saks** endeavor. Saks new show, "Special Occasions," stars **Suzanne Pleshette** and **Richard Mulligan** . . . **George De La Pena**, who had the title role of **Herb Ross' "Nijinsky,"** is now the Russian ballet dancer in **Lauren Bacall's "Woman of the Year."** . . . The talented British actor, **Michael York** heads the cast of "The Little Prince and the Aviator." . . . **John Rubinstein** signed to play "Charlie Chaplin" with the opening set for May 6. The musical traces the life of the clown-of-clowns from his early British Music Hall days through arriving in Hollywood and becoming "The Little Tramp." At one time **Anthony Newley** was announced to play **Chaplin**.

MAN ABOUT TOWN

LEE GRAHAM ...



Liza Minnelli doing her thing at the Vegas Riviera Hotel.



James Stewart with **Loretta Young** at the Beverly Wilshire where he received ANTA's National Artists Award.

(Photo by Yani Begakis)

LIZA! The name is synonymous with showmanship. So much so that the Riviera Hotel in Vegas only has Ms. Minnelli's first name on the giant marquee when she appears there. That's all it takes to fill the showroom.

Last summer Liza and **Joel Grey** worked together "in concert" at the Riviera. For her latest engagement Liza worked alone "in concert." No singers, dancers, opening act, set or props. Only Liza with those shaggy eyelashes framing those fabulous eyes.

As always, there was something new. This time the gloriously gifted entertainer added songs from "Gypsy" and came up with another show stopper, "Rose's Turn." But alas, this time around she cut her poignant



Johnnie Ray congratulates **Lainie Kazan**, **Eartha Kitt** and **Patty Andrews** following their Huntington Hartford opening in "Swingin', Singin' Ladies."

(Photo by Yani Begakis)

routine in which she paid tribute to Judy Garland.

You can be sure no matter where you see Liza she'll include two songs closely associated and written especially for her, "New York, New York" and her perennial closing highlight, "Cabaret."

Following the bravura performance, black-robed Liza welcomed us in her dressing room with the same buoyance she displayed on stage. Even though she's only 35, the hard-working lady had to be exhausted after rehearsing until six p.m., doing the demanding concert and preparing for another at the late show. But you'd never have guessed it.

As we talked my mind wandered back to the first time I saw Liza on stage in the title role of "Flora, the Red Menace." She was about 20 then.

Shortly thereafter, when she was doing her first night club act at the Coconut Grove, working with two fellows, I would never have guessed she would keep improving and become the dynamic superstar of clubs in the U.S. and Europe. She'll be back in Vegas in May where she's scheduled for the Riviera's new Superstar Center.

What about her movie career? It's been almost 10 years since Liza was Oscar'd for her brilliant performance in "Cabaret." Her future in films seemed assured. But something happened. Her only film in recent years, "Arthur," did more for Dudley

Moore, who was top billed, than it did for Liza.

Anyway, she told me the long-awaited, long-planned "Chicago" with Goldie Hawn co-starring, now has a "maybe" starting date next fall.

It's doubtful if any actor has received more honors than **James Stewart**. At the Beverly Wilshire's Ballroom yet another was heaped upon him—the 1981 ANTA National Artists Award.

The entertainment portion of the black tie evening centered around "Harvey" which became a career in itself for Stewart who played it on stage, television and in movies. This segment was highlighted by **Donald O'Connor** singing from his short-lived Leslie Bricusse musical, "Say Hello to Harvey."

Stewart was escorted to the stage by Walter Matthau, Jack Lemmon, Lorne Greene and Steve Allen.

Virginia Mayo and I were delighted to be at June and Fred MacMurray's table along with Dorothy McGuire and Rupert Allan.

As the evening drew to a close an unexpected touch of drama was provided when Mrs. Jack Lemmon "accidentally" spilled a glass of red wine on socialite Patricia Radin's white gown after Pat had posed for pictures with Jack.

If you were into musical memories you had a chance to overdose on them at the Huntington Hartford with "Swingin', Singin' Ladies."

No matter what your era, there was something for everyone dating back to **Patty Andrews** doing "Bie Mir Vist Du Schaeen" and singing "not some of the songs the Andrews Sisters made famous, but ALL of them."

"Don't You Know" springboarded **Della Reese** to musical stardom. Don't you know that magnificent voice and soul kept her there.

On down to **Eartha Kitt** purring her way with feline grace through such classics as "I Wanna Be Evil" and "C'est Si Bon." When this lass from the Carolina cotton fields is mischievously evil, it's tres "bon."

The show ended with **Lainie Kazan** looking as if she were dressed in the Hartford's most ornate drapes a la Scarlett O'Hara. But her equipment, both vocal and physical, was indeed a marvel.

Opening night nostalgia wasn't confined to the stage. In the Player's Bar after the show were Martha Raye, Johnnie Ray, Andy Russell, Billy Daniels, Gloria De Haven, Cyd Charisse and Tony Martin, Danny Thomas, Vivian Blaine, Patricia Meddian and Joseph Cotten, Sugar Ray Robinson and Red Buttons.

Jane Fonda is indeed a many faceted lady. The controversial, cause-oriented poor little rich star is many things to many people. "When I left Vassar, I drifted," Jane recalls. She was a secretary briefly. She tried modeling but "I bought Balenciagas and never wore them because I was a slob at heart."

Now comes yet another side of the politiking Oscar winning wife and mother. She has branched into TV as the executive producer of "9 to 5" based on her successful film.

Long ago Jane cut out "cocktail parties and frivolous activities," but to launch her series she played a most unusual role—that of a gracious hostess.

It happened on the "9 to 5" set at Twentieth Century-Fox. Jane, 44, looks terrific and has a better figure now than ever before (due to her workouts?) The feminist expressed her interest in shows that soft pedal a message with laughs like "9 to 5."

Lynn Bari! Does the name ring a bell? Lynn, 64, has been living quietly the past couple of years in an antique-furnished apartment in Marina del Rey which she shares with her 33-year-old son, sculptor John Luft.

The former "Queen of the B's" is still stylish and slim—surprising



Rita Moreno and **Rachel Parton** (Dolly's lookalike sister) **Dennison**, co-stars of "9 to 5," chat with hostess-producer **Jane Fonda** at party launching the ABC series.



Our Man About Town with **Dorothy Lamour** and **Virginia Mayo** at a Tinseltown bash. (Photo by Yani Begakis)



Snapshot of **Lynn Bari** taken by our Man when he was just a boy.

because she loves to eat. Her reddish-brown hair is now becomingly silver. As sexy-voiced as ever, she's in good health except for arthritis which makes her move slowly.

Although she hasn't worked regularly in films since the Fifties, Lynn found new success on the stage. She received raves when she toured in "Gingerbread Lady" in the mid-Seventies.

This star, who made a million before she was 30, and lost most of it on bad investments, has no real retirement plans. She also has no plans to remarry explaining, "Three times and you're out. Each time I felt I was marrying for a good reason, but I was wrong."

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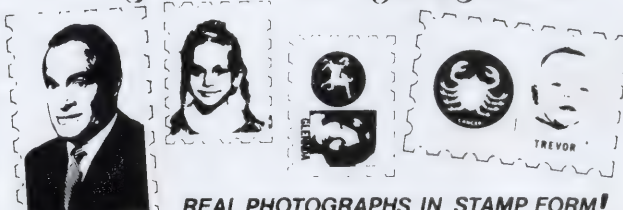
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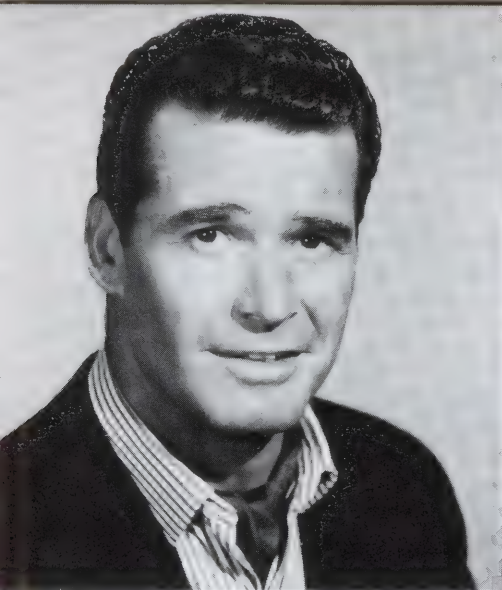
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After television made Garner an instant high salaried star he switched to films becoming a red hot romantic actor. He says he prefers movies to TV.

THEN & NOW . . . James Garner when he first galloped across the TV screen as "Maverick" in 1957. Now, at 53, he's back again as the anti-hero "Bret Maverick" in a new series.

Along the way Garner developed a flair for comedy and mugging. On the road to super stardom Jim became a one-man self-made conglomerate with holdings including oil wells, apartment houses and racing cars.

Big Jim Garner

By George Haddad-Garcia

James Garner is one of the best-liked leading men Hollywood has ever produced, and has been known to different generations for different achievements. The teenyboppers enjoy his stunningly successful, witty Polaroid commercials with Mariette Hartley. Others enjoyed him in the long-running TV series "The Rockford Files," while older viewers remember him fondly from his "Maverick" days. Older film-goers recall him as the star of films like "The Americanization of Emily," "A Man Could Get Killed" (remember Sandra Dee, nee Alexandra Zuck?) and "Move Over, Darling" (with pal Doris Day). Younger movie-goers freshly recall him from "The Fan" (with former "girlfriend" Lauren Bacall), "The Skin Game" and from the barely released "Health" (an all-star flop co-starring Bacall, Carol Burnett and Glenda Jackson).

For over a year now, Jim has been away from the small screen, but TV and movie fans will be seeing a lot of him, for this fall he is reprising his first popular series, in an updated "Maverick." His friend Stuart Margolin (last seen as Julie Andrews' secretary in "S.O.B."), who played Angel in "Rockford," plays the recurring role of Standing Bear in the new NBC series. Margolin declares, "Jim is proof of the old saying, the bigger they are, the nicer they are. He's friendly, a regular guy, and he's no-nonsense, a tough pro who has fun in his work and gives it his best shot

every time." Margolin recently directed Garner in the motion picture "Pure Escape," co-starring the "black Clark Gable," Billy Dee Williams.

But the leading man also returns to films, and admits he wants to do more movies in the near future. He was unfazed by the shelving of "Health," but he isn't willing to discuss the gruesome "The Fan," except to mention that a new ending (with Lauren Bacall not only surviving, but dispatching the murderer-fanatic with his own razor) was shot after he didn't elect to participate in a new ending, or any new scenes.

Jim has recently returned from London, where he reteamed with Ms. Andrews, the leading lady of his favorite film he's made, "Emily." Their new film, another Blake Edwards opus, is titled "Victor/Victoria," and has the once-sugary Julie playing a 30's singer who fills in for a female impersonator at a nightclub! It's a good role for him, too, he insists, and he's one superstar whose ego isn't so bloated that he won't take a no. 2, or no. 3, role if it's a meaty one (he played third lead to Audrey Hepburn and Shirley MacLaine in the early 60's version of Lillian Hellman's lesbian-themed "The Children's Hour").

Garner is a rare interview, and does not suffer long sessions. He also likes to choose his own topics, avoiding private or controversial matters:

"For one thing," he states in his sincerely friendly but slight aloof manner, "I have always considered

myself lucky to be in pictures, and I see no reason why being an actor should call for so much adulation or publicity about me. Anyway, actors aren't that interesting. At least I don't consider myself that interesting. There are far more worthwhile people who deserve the attention." That statement automatically makes him interesting and unique, in Hollywood.

"So I just tell the writers: write what you want about me. I never read my reviews or any articles about me.

"When I was growing up I went to cowboy movies, but I never really wanted to be an actor. I wanted to be . . . wealthy. I went to an acting school once. I attended about seven classes, then quit. It wasn't for me. Many people, of course, go into acting by design and get training. I know actors who are an awful lot better than I am, who have not had the success I've had."

Regarding television, which he avoided for a long time after the first "Maverick" series, he states, "If you have any pride in your work, you don't go on TV, or so I once said. I said something like, if you want to sell underarm deodorant, that's what you do." Jim is well-liked in every media, known as tough but easy to get along with. "I think I've made about four phone calls to writers or producers about scripts.

"And I can only remember one of those. I think that if actors would not try to rewrite and would instead just sit down and talk with the writers if a problem exists, there'd be a lot of

time saved. The writers know their craft and the actors theirs. Let each work in his own field.

"There was one time when I was at Universal, some years ago, that I did blow my stack a bit. I was getting a good deal of interference about my acting in a particular series. I finally told them that they had better get off my back. If they didn't like what I was doing, they could fire me. They finally stopped the pressure."

Regarding some of the more controversial film he's made, he offers, "There are very few things I won't do in a picture. I won't take off my clothes and I won't use foul language. I feel I get more subtle scripts, as a result. See, I've got a job to do, and it's one that I like and enjoy. But it's also a business that requires a lot of attention. I leave the gags and joking around for others, usually."

James Garner, an actor by accident—a businessman by design . . .

Though he isn't the buff that Paul Newman is, Jim Garner is a racing buff. When told of rumors that there's a no-racing clause in his contract, he retorts, "There has never been a clause in my contract forbidding racing. But I don't race when I'm working — that's my decision, and it's the right one. I've had a couple of rather bad injuries in racing, and I don't want to hold up any picture in production. My doctor once examined my knee and told me: your knee is fine — for a man of 85!"

One reason you don't see more of Jim on TV chat shows or in public is, "I don't like compliments. I can't accept them well for one reason or another. I feel either that they're not deserved or that I can't fully believe them . . . I don't like being number one or two. Seven is about right for me. I think steely-eyed heroes are dull. The bad guys get all the good parts. Anyway, bravery bores me." All he'll say of his personal life is, "When I'm not working, and I'm at it about 14 hours a day, I want to get off and hide away. To get to my house, I take one isolated road, then veer off to another, and finally I approach an iron gate. Behind it is a German shepherd. I walk inside, close the gate and do my thing. I like popularity, but I also like being left alone," he grins, and who can really blame him? ★



With Julie Andrews in "Americanization of Emily" (1964).
In "The Children's Hour" with Audrey Hepburn and Shirely MacLaine (1962).

SNEAK PREVIEW

"Victor/Victoria"

"Victor/Victoria," to be released nationally at Easter, following a Royal premiere in London, promises to be the most talked about film of 1982. Written, produced (with Tony Adams) and directed by Blake Edwards, it presents Julie Andrews, in her most drastic change of image yet, as a female impersonating a male impersonating a female.

Ms. Andrews portrays an English entertainer who has fallen on hard times in the Paree of the Thirties. Due to circumstances, she passes herself off as a female impersonator and Victor/Victoria soon becomes the rage of Paris.

The plot is complicated when Chicago nightclub owner James Garner falls in love with Victor/Victoria. Robert Preston is also in the star lineup to add to the madness of the comedy.





"Victor/Victoria" will have 90 minutes of music written by **Henry Mancini** and **Leslie Briscusse**. Here you see **Julie Andrews** in two of the musical numbers.



Putting Mary Poppins to rest forever

By Robert Windeler

When she was thirteen she sang for the Queen of England, at nineteen she was the toast of Broadway, and before she was thirty, Julie Andrews was the best-loved, highest paid entertainer in the world. But she was star before she became a person. "There was time when I really did not know who I was myself," she said. So I simply hid behind the roles that I played. Performing gave me a sense of identity."

Fortunately at the time, perhaps unfortunately in retrospect, most of her successful early roles (particularly in the movies *Mary Poppins* and *The Sound of Music*) had a sameness and sweetness that may have made her millions of dollars but also stamped her with an image summed up in a word she would come to hate:

wholesome. "She's got a hell of a cross to bear," said Blake Edwards, her second husband of twelve years and her director in five of her last six films, "I'd hate to be Mary Poppins."

At the peak of her fame she was unhappy enough to submit to daily psychoanalysis in an attempt to overcome the insecurities brought on by a grim World War II childhood that included a broken home and a show-business mother and stepfather, and "to purge oneself of guilt for suddenly having been given so much." After five years of analysis, she felt she had done that. She married Edwards and declared, "For the first time in my life I was truly happy." But just as she achieved a semblance of peace with herself, in 1970 Julie's popularity ended with an inexplicable bang that led to her and her husband's profes-

sional exile from Hollywood for several years. The back-to-back failures of *Star!* and *Darling Lili* made her box-office poison, and Blake suffered as producer-director of the latter, which lost more than \$20,000,000 for Paramount. His career appeared to be finished after fights with MGM over *The Wild Rovers* and *The Carey Treatment* (from which he walked after the completion of principal photography) in 1972.

For the decade of the 1970s, Julie re-entered the world of show business from time to time—to do a television series for Lord Grade in 1972-73, to film *Tamarind Seed* with Omar Sharif for Blake in 1974, to sing in Las Vegas and at the London Palladium in 1976, and to take a subordinate role in *10* for her husband in 1979.

Robert Windeler interviewing Ms. Andrews for his biography on her.





Sweet and whole as **Mary Poppins**, her first film.



As British musical star Gertrude Lawrence in **Star!** The film's failure depressed Julie.



Simply "superflagillaceous," she won an Oscar for **Mary Poppins**. She's seen here with 1963 male winner, **Sidney Poitier**, at the '64 ceremony.

But from the ages of 36 to her current 46, Julie concentrated on her home life (largely in Gstaad, Switzerland) and her children—Emma Kate Walton, 19; Geoffrey and Jennifer Edwards, 22 and 25, and adopted Vietnamese daughters Amy and Joanna, eight and seven—until "the family agreed it was time for Mummy to go back to work."

The pictures she chose, both for Blake, **S.O.B.** and **Victor/Victoria**, are as different from **Mary Poppins** and her other early work as it is possible to be without being outright pornography. In the first (another resounding box-office failure) she strips to the waist; in the second she plays a woman pretending to be a man who works as a female impersonator. She says she isn't afraid to grow as an actress any more than she is to mature as a human being. "I think the public can handle whatever I care to deal out right now," she asserts.

Yet in the popular imagination, Julie Andrews still somehow represents the essence of innocence. Although she has never looked better than she does right now, she has never been conventionally pretty or sexy, and her major career asset for 40 years has been her crystalline five-octave soprano singing voice. Should **Victor** fail, when it opens in April 1982, it may be that Julie will have to revert to family-style movie musicals (if such are any longer available) or a career of live singing in concerts and clubs, or a return to the musical theatre.

After the failure of **Star!** and **Darling Lili**, Julie was actually paid one million dollars **not** to make the film version of the Broadway musical **She Loves Me**, a humiliation never suf-

fered by another star before or since.

"I was depressed by the failure of **Star!** and **Darling Lili**," Julie said of the 1969-70 period, "and I regretted not going into another musical right away to make up for them. But musicals, big or small, just weren't being made then.

"It was really like coming out of a long tunnel—I'd done nothing but work for so long, and I felt great exhaustion. I'm usually very honest with myself, and I think I'd admit it now if I felt I was difficult on the set of **Star!** and **Darling Lili**. I was very tired, and late a number of times,

Whatever happened to Mary Poppins?

usually because they'd scheduled four or five costume fittings when I should have been eating breakfast or lunch. I decided I was damned well going to get something to eat, and to hell with what people thought. There are times when you have to be rather ruthless if you are trying to survive."

A changing Hollywood, having created Julie Andrews and apparently used her up, was now ready to throw her out. She wouldn't make another movie until 1974, and that in foreign locations and for Blake Edwards as part of her English television deal, and she wouldn't make another for five years after **that**—also for Blake, and this time in a supporting part.

Julie stopped singing for the three years between the finish of **Darling Lili** and the start of **The Julie Andrews Hour** on television, in 1972. "There was no incentive to sing," she

said, "It's a very lonely business, just you at the piano, practicing, and very hard to do if you have no particular reason. The desire just slipped away. Strange as it may sound, I have never found singing easy or enjoyable. I think I have a fear of finding it so, probably from having a little too much of it when I was young. In the back of my mind and the bottom of my heart I want to lick that."

What convinced her to agree to do the TV show, of course, was the movie clause. She had never accepted the verdict of the public on **Star!** and **Darling Lili** as the final word on her movie career, and she had had three years to reflect on it. "I pulled through," she said, "largely because I believed in those pictures and disagreed with the critical and popular estimate of them. **Star!** failed because the public wasn't very happy with seeing me in the drunken scenes, but I wanted to show that at times Gertie was almost silly, and they couldn't accept me as a spy in **Lili** and that disappointed me awfully."

Ironically, in **The Tamarind Seed**, which Blake wrote and directed, Julie once again played a spy. Her co-star was Omar Sharif, whose character is a spy too, on the other side, and they fall in love, causing their respective governments to worry about a loss of secrets. Julie's face is disfigured by a bomb in the somewhat downbeat Edwards screenplay, based on an Evelyn Anthony novel. Before that, there is a steamy love scene between her and Sharif, directed by Blake. "There I was in bed with another man," she said, "and my husband is telling me to do it better!"

The Tamarind Seed was an

English-financed, non-Hollywood movie, shot mostly on location, in places like Barbadoes and Gstaad, which was supposed to be Canada. Sharif, Julie found, was "very disciplined and great fun to work with; he is much loved on the set. I didn't discuss bridge with him, though, I would have been out of my depth."

The movie, on release in 1974, did well overseas but died in the United States, causing a further setback in the careers of both Julie and Blake. He began complaining again about the Hollywood system that deprived them both of their preferred livelihoods. "But she wouldn't let me cop out," he recalled, "she just said 'Bullshit, Blackie, all you have to do is make another hit.'"

He did just that, with Peter Sellers and *The Return of the Pink Panther*. But Julie again took a subordinate role. "My life does now depend on what he is doing," she explained, "rather than doing my own thing as I used to." She even took a cameo role as a maid in *The Return of the Pink Panther* so that they could be together. But her two-line part, which she played in a black wig and padding that made her unrecognizable, ended up on the cutting room floor. "I've never been cut out of a picture," she kidded, "and now my own husband does it to me after I worked for free."

Julie refused all other movie offers (turning down even \$500,000 to do *International Velvet*), until Blake asked her to do *10*. It proved to be the director's biggest commercial film, and coming on the heels of the *Pink Panther* revival re-established him in Hollywood, just as Julie had predicted it would. It did considerably less for her, overshadowed as she was by Dudley Moore and Bo

Derek.

"Blake was always thinking of me as Sam," she said, "and although it's not a huge role I did it for him because I was involved with the script for so long—and it's such an important step in the development of Blake's work. But it was not a comeback for me, because I never retired."

Dudley Moore, who became a romantic leading man in *10*, said of Julie, who played the girlfriend he leaves in pursuit of his ideal (Bo Derek): "She's a very down-to-earth regular person. I don't think she's ever thought of herself as a huge celebrity, although God knows she is one. She has a following even now, but I think she has a need to be liked. We all do, but she's honest about it."

Inexplicably, since Blake wasn't involved, Julie next took on the third re-make of *Little Miss Marker*, the movie that made Shirley Temple a star in 1934. Walter Matthau played Sorrowful Jones, the bookie, and Sara Stimson was cast in the title part. "The character Julie Andrews plays (a penniless heiress who lends her estate to a gambling operation) wasn't even in the original," said Walter Bernstein, the screenwriter and director of the re-make. "I wanted to take some of the emphasis off the child and put Matthau in a romantic situation. The role will show the good toughness and sexuality Julie had in *The Americanization of Emily*."

It did nothing of the kind, since Julie looked as if she had shot the entire film with a migraine headache, but the movie was a disaster on release and was seen only on cable television in most areas. Yet during the making of *Little Miss Marker*, Julie charmed yet another leading man. Matthau said, "She's a total

delight, witty, bright and beautiful. She was exactly what I expected her to be—an excellent person with a great sense of humor. I can't understand the people who fall into the Mary Poppins trap. I never expected Julie to be any of the parts she's played, and of course she isn't."

Julie's next two movies, both for Blake, were calculated to put Mary Poppins to rest forever, if such a thing were possible. *S.O.B.*, which Blake had been trying to get made for eleven years (finally making a deal only after the phenomenal success of *10*), was their fourth film together and tells some of the story of their post-Darling Lili career decline, when it seemed that Hollywood didn't know what to do with Julie Andrews, her "wholesome" image that she had tried so hard to change, and the director who had helped her to change it. "At the time I didn't think about it," she said. "Trends change, and this year's hit is soon forgotten. How to keep up is the problem. There's a line in *S.O.B.* that says 'Everytime I think I know where it's at, it's usually somewhere else.' You can only try to do what pleases you. I just tried to pick nice roles."

S.O.B., Julie explained, "makes a strong statement about the way business is done in Hollywood and its standard operating bull. The minute anyone out there thinks you have something valuable, they are interested. But they couldn't care less if they don't think your project is going to make lots of money. It's a crazy business."

In *S.O.B.*, Julie plays a parody of herself, a movie actress best known for family musicals, surrounded by the leeches and loonies of tinseltown. "All the characters are out of real life," she said, "any day you can see



Diana Ross congratulates Julie following her Vegas opening at Caesars Palace.



She tests her flapper allure on Todd Mason in *Thoroughly Modern Millie*.



In *S.O.B.*, her fourth film with director husband Blake Edwards, Julie played a parody of herself.

them out there. Although it's done over the top in terms of comedy, it's mostly a true story."

The character of Julie's husband in *S.O.B.* is a successful writer-director whose current kiddie musical promises to be a box-office disaster. To save it, the character (played by Richard Mulligan) turns the movie within the movie into a pornographic film. Thus, standing in front of a dozen mirrors, with most of *S.O.B.*'s crazy characters (agent, gossip columnist, quack doctor who dispenses "vitamin" shots, *et. al*) looking on, Julie removes the top half of her red gown and bares her smallish but firm "boobies," as her character keeps calling them. The look on her face at that moment says "Hollywood, take your image of me and stuff it."

Julie's defense of the scene was curt: "I'm an actress, and the part called for it. I've always had a rather nice body, but people who had only seen my movies assumed I was either sexless or puritanical."

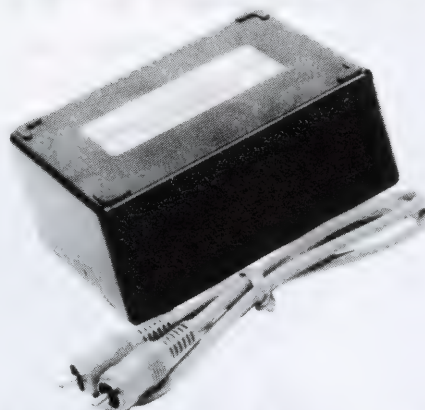
Unfortunately, nobody cared one way or the other about Julie's bare breasts, and the parody of Hollywood in the late 1960s was almost 15 years too late. The general public could not involve itself in the problems and frustrations of very wealthy movie makers, and *S.O.B.* failed at the box office—despite a Lear-jet whistle-stop publicity campaign by Julie, Robert Preston, Mulligan and most of the picture's other stars.

In *Victor/Victoria*, which Blake had written for her and Peter Sellers (Robert Preston replaced Sellers after his death), Julie plays a woman pretending to be a man who works as a female impersonator in Paris in the 1930s. Many of the film's extras are transvestites recruited from gay clubs around London.

She has no future movies planned, and whether Julie works again as a film actress depends on the reception of *Victor/Victoria*. It will also depend, she says, on "whether Blake is involved in the project or approves it, and whether it suits my schedule with the children. My principal occupation is being a wife to my director and a mother to our children." ★

Robert Windeler's standard biography *Julie Andrews* will be published again in May, 1982 by W.H. Allen & Co., London and an American publisher to be announced. (It is a completely revised and rewritten, updated version of the original 1970 edition.) He is also the author of the best-selling *Sweetheart: The Story of Mary Pickford*, and of *Shirley Temple*. A former Hollywood correspondent for *Time*, *The New York Times* and *People*, Robert Windeler's latest is *The Party Book* (Doubleday) done with Hollywood caterer Milton Williams.

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Robert Walker

The Man Who Lost Himself

By Anthony Cassa

Some of the most popular screen personalities have led lonely and distressed lives. Their sorrow and failure to adjust to life's blows became too much to face within themselves. So while the public was seeing a happy-go-lucky guy who gets the pretty girl on screen, the real man was slowly dying behind the scenes in a pool of alcohol.

Such was the case with Robert Walker, a shy, troubled youth who lacked self-confidence and had many anxieties. He was a good actor but his inability to cope with his insecurities brought him to an untimely end before he could really prove himself.

Walker was born on October 13, 1918 in Salt Lake City, Utah. His ancestral line goes back to the Walkers who made the famed trek west with Mormon Brigham Young.

Walker's early years were beset with much unhappiness, his emotional troubles beginning with the divorce of his parents. "From childhood I was up against mental walls," he later confided to Hedda Hopper. "I was always trying to make an escape from life." The boy became a problem-child at school, forever in trouble. He ran away several times, found himself estranged from classmates and had no interest in his school work. He was even expelled once.

An aunt on his mother's side, Hortence (Tenny) McQuarrie Odlum, took an interest in the lad and put up the money so he could attend the San Diego Army and Navy Academy at Carlsbad-by-the-Sea in California. His aunt and the headmaster there agreed that if the boy could find an interest in some activity, he might build his self-esteem and thus constructively channel his energies.

That activity turned out to be acting. Encouraged to try out for the lead in a school play Walker found that he was quite good and went on, at the urging of his drama teacher, to perform in a state-wide contest. Not only did he win the Best Actor award at the Pasadena Playhouse, he was offered two scholarships to study there.

Late in 1937 Aunt Tenny stepped in again and offered to support her promising nephew for the following year at the American Academy of Dramatic Arts in New York City. While there he met and fell in love with fellow student Phyllis Isley, the only woman he would ever truly love. They were cast as Robert Browning and Elizabeth Barrett in the Academy's production of *The Barretts Of Wimpole Street*.



Curly-haired Robert Walker was an MGM favorite in the Forties.



He specialized in servicemen roles of which one of his most successful was "See Here, Private Hargrove" with Donna Reed.

Walker quit the school and took work on a freighter in an effort to earn enough money to marry Phyllis. However, an actor can never be happy doing anything else so he was soon back in New York haunting the casting offices. Phyllis quit also and

joined Robert in a search for acting jobs.

Soon Ms. Isley secured radio work in Tulsa on the Mutual network and helped Robert get work there too. After a thirteen-week stint they were married on January 2, 1939. Then, in their new convertible, they headed for Hollywood—and stardom, they hoped.

The starry-eyed duo soon discovered that the eternal quest for fame and fortune was not an easy road to travel. However, while in Hollywood they did get some film work. Phyllis worked at Republic Studios in a feature and a serial while Robert made his movie debut in just about the same way Tyrone Power did. In his first film, *Winter Carnival* (UA 39), Walker had a bit in which he asks Ann Sheridan for a dance. Two more walk-ons followed at MGM in *These Glamour Girls* and *Dancing Co-Ed*, both in '39. After the couple failed a Paramount screen test they returned to Manhattan where Phyllis worked as a hat model during her pregnancy and Robert worked as a script writer for a radio station.

On April 15, 1940 Phyllis gave birth to their first son, Robert Walker, Jr. Shortly thereafter Robert senior did radio shows including the CBS series, "Myrt and Marge."

A second son, Michael, was born on March 13, 1941.

That same year Phyllis did a reading for David O. Selznick in New York. After the audition, so the story goes, she put on such an emotional performance that Selznick put her under contract. But instead of getting the part, she was sent to yet another acting school. There she studied for a year then returned to Selznick to test for *The Song of Bernadette* (43-20th). She got the part and Selznick changed her name to Jennifer Jones.

Selznick at the time was married to Louis B. Mayer's daughter Irene and as a favor to Phyllis he obtained an MGM contract for Robert. However, this association with Selznick proved to be deadly to the Walkers' marriage.

Jennifer Jones went on to superstardom, winning good reviews for *Bernadette* and later an Oscar for Best Actress, Robert Walker, on the other hand, became established as a light leading man at Metro. The fact that Jones' star was brighter and her

must have liked him in uniform because they would keep him in the Army and Navy for most of his screen career.

Next they tried him out as a scientist in *Madame Curie* (43), but it was off target.

Then the studio found a good role for him as the affable GI in *See Here, Private Hargrove* (44), which was so popular it spawned a sequel. Said Bosley Crowther of his performance: "Walker has a delightfully insouciant air and a smile which will mellow the ladies." It seems he would go on to play Hargrove every time he put on a uniform.

While his career moved along nicely, his private life was deteriorating. He would disappear for days, go on drinking bouts and once was arrested for a hit-and-run accident.

By now the Jones-Selznick affair was well known so one can imagine the publicity over the ironic casting of Jones and Walker as the star-crossed lovers in Selznick's paean to



He played opposite a non-singing **Judy Garland** in "The Clock."



After reaching 30, introverted **Walker** played neurotics — beautifully. Shortly before his suicide at 32, he completed his last film, "*My Son John*" with **Helen Hayes**.

ever increasing involvement with Selznick took its toll on their marriage. In November '43 Jones announced their separation. Then, after the Academy Awards in '44, she announced the initiation of the divorce suit.

Then Walker's troubles really began. "Our breakup," he told Hedda, "gave me an excuse for amplifying my troubles. When I had a few drinks I got to thinking about Poor Me and the broken home and all the rest of it."

Walker's first film under his new contract was *Bataan* (43), in which he played a sailor who died along with the rest of the American cast. MGM

the home front, *Since You Went Away* (44). Playing those scenes with Jones must have been very painful for the actor but it proved he was a thorough professional.

MGM revived him for *Thirty Seconds Over Tokyo* (44) and then he was assigned what turned out to be his best picture, *The Clock* (45), with a non-singing Judy Garland. They were a perfect match and should have made more films together. He played Hargrove on a 48-hour pass in NYC who meets, falls in love with and marries office-worker Judy.

With the divorce becoming final in 1945 Walker's conduct off screen left much to be desired. His drinking was

becoming a serious problem and his social life was almost non-existent. "I felt everyone hated me and couldn't understand me," he told an interviewer. "I couldn't understand myself. I was only moments away from alcoholism, which is a slow form of self-destruction."

The press began to put him down as well as the critics. MGM was losing interest and started to assign him "B" roles. For example, what's the point of being in a Hedy Lamarr film if you're going to wind up with June Allyson? That's what happened in *Her Highness and the Bellboy* (45). Then he was back in the Army in the sequel, *What Next, Corporal Hargrove?*, which some critics did not like. "Hargrove is a clumsy bore," said one. Real life author of the original, Marion Hargrove, did not like it either and sued MGM for \$100,000.00.

Back in the Navy, he and June Allyson have the title roles in *The Sailor Takes A Wife* (45). They were cute together.

A change of pace followed and he became Jerome Kern in *Till The Clouds Roll By* (46) and then Johann Brahms in *Song Of Love* (47), obviously miscast in both. However, in between those two he had a good part as the illegitimate son of Katharine Hepburn in the Western, *The Sea Of Grass* (47). Compare this to *Song Of Love* in which he was trying to be Hepburn's lover. To round out the year he was involved with the atom bomb in *The Beginning Or The End*.

Turn to Page 42

Catching up with Dewey Martin

by Jeff Parker

Where is Dewey Martin? What happened to him? He was going to be a big star but where is he today? Wasn't he married to Peggy Lee? Handsome actor, a lot like Garfield, but he just disappeared! Those were some of the comments and statements precluding my search for Dewey Martin for Hollywood Studio Magazine.

I'm happy to report he's alive, well and happier than he ever was as Hollywood's hottest new actor in the early 1950's! By his own admission: "I walked away—because it was no longer rewarding and a lot of respect had left the industry. I left at the peak and never went back! It was great then—today if you take your pants off on Hollywood Boulevard you're a star!"

A very private and self contained man, who prefers traveling the great outdoors and a "wandering" way of life, lives according to his rules and has the resources to back them up! (occasionally linking into Show Biz by doing voice overs). "When I was doing films it was the best time, a great era—the 50's, but I never really felt I belonged, as an actor! There was Gable, Tracy, Cooper, Bogart—it was born in those guys. I had to work very hard to become an actor and it never really fulfilled my needs." So after fifteen films and 100 or so television shows he left the industry, as he had done several times, but this time to pursue other goals and enjoy the fruits of nature! And for good!

Dewey saw the light of day in Katemspy, Texas, December 8th, 1923. His father passed away when he was seven and his mother struggled from then on to raise him and his younger brother Jimmy. When her health broke, the family was forced to separate, landing Dewey in Long Beach, California with a relative.

He had always dreamed of being a flier and in May, 1941, he enlisted in the Navy and spent four years as a fighter pilot. His mother had moved to Arizona—so discharge in hand and not having a clue as to what he would do, he too headed for Arizona.

"I believe in fate—destiny leading the way—sign posts—saying this way or that," said Dewey. "I was riding in the field one day wondering what I would do with my life when upon returning home I saw a woman



Dewey as he looked at the height of his movie career.

I'd never seen before talking with my mother. She asked me what my plans for the future were, but of course I didn't know. "Why not try acting—you have the looks and I know some people in Maine with a theatre, maybe you could try there and if you don't care for it you can always change your mind." Why not, thought Dewey, he'd seen theatre in the Pacific—actors and actresses on the screen—Betty Grable was his pin-up girl thru the Navy. (He mentioned that fact to her years later.) As an up and coming Hollywood find their paths crossed one night in Ciro's and she said: "You're going to be a Big Star"—coming from her it was the compliment supreme!

Selling his car and traveling by bus he headed for Algonquit, Maine. Being accepted, he worked as an apprentice and studied the professionals. He managed to do a few parts and caught the eye of a Columbia Talent Scout out from New York which resulted in a test in New York with all expenses paid—"I'll let you know" was Dewey's retort! The director of the Playhouse advised him to go to New York, but to study and learn, his raw talent needed it! He'd be lost in the shuffle in Hollywood. Thanking the scout, he headed for New York on his own and joined a group of actors

and directors in the John Garfield group—the Actors Lab. But let's move forward to the West Coast a couple of years later where Garfield has set up a sort of Actors Lab, Jr. Dewey also had migrated to the Coast and continued his studies at Actors Lab alongside such stalwarts as Lee J. Cobb, Marilyn Monroe, Lloyd Bridges, Harry Guardino and Jerry Paris.

Acquiring an agent from his work there, Dewey would next be bouncing lines off the great Bogart in his newly formed Santana Production Co.'s "Knock on Any Door" (1949) for Columbia Pictures. Bogart was very impressed with Dewey's brooding good looks and acting style and took him under his wing as a friend and protege. Next he landed a small role in "Battleground" (1949) for Metro, who signed the young actor to a seven-year contract. The film gates were opening and he was becoming an over night success and could lay claim to approaching stardom by his appearances in two films. He was offered an Independent film next for Eagle-Lion: "The Golden Gloves Story" and went into extensive pugilistic training. Being a favorite sport, Dewey had no trouble putting his body and soul, so to speak, into the role. Next he was on horseback for a U.I. color western, "Kansas Raiders," starring Audie Murphy and Marguerite Chapman, and featuring Richard Long and Tony Curtis. This was followed by an introduction to Howard Hawks who was selecting a cast of unknowns for his science-fiction thriller "The Thing." Impressed, Hawks starred him alongside James Arness as a cool headed army sergeant.

Hawks, a tough star-maker of enviable reputation, gave him a contract and cast his new find in "The Big Sky" with Kirk Douglas. Dewey landed on every film poll as Hollywood's outstanding new find. He had a few ideas of his own and confinement to a contract with studio walls closing in was not to his liking, so he asked out of his contract and left Hollywood to travel for a year. Even though he was grateful to Hawks—admired and respected the man, he needed out. I mentioned "The Big Sky" being on TV a few weeks ago and he said, "I never watch my movies anymore. TV

butchers them! They had a helluva time editing "Sky" as Hawks, in filming, did all the cutting. On TV it starts in the middle, I believe, which is sad really, anyway if it weren't for Channel 28, I'd throw my set away! So much crap today!"

"Metro signed me in 1953 to a seven-year contract; Zinnerman tested me for 'Teresa' opposite Pier Angeli (a sweet, shy girl, who couldn't handle stardom) but John Ericson got the role! They loaned me out every chance they got, took the money and threw me into B pictures. 'Tennessee Champ' was o.k. I guess, with Shelley Winters and no, I didn't read her book, and won't! She can say anything today—all her Oscars—she really doesn't care anymore what she says!" Mentioning "Prisoner of War," a film he'd forgotten, he said "I did that with Reagan, and it was a fairly good little film. Ronnie was always professional and a perfect gentleman, a lot of class! The film was double billed but a pleasure to make and the contractee's were all great guys. Lets' see: Robert Horton, Steve Forrest, hard to remember them all! Reminds me, I had met Rocky Marciano thru Bogey in New York. When I was filming 'Tennessee Champ' Rocky visited the studio and was asked who he'd like to show him the lot; Gable, Tracy, Rooney, Lana Turner; but he said 'Dewey Martin!' So there I was showing the heavy weight Champ MGM and getting a few 'fight pointers' besides." "Men of the Fighting Lady" followed starring Van Johnson and Walter Pidgeon. He decided he needed a rest and to get out of Hollywood. Tahiti filled that need. He stayed till one day the phone rang with Bogey on the other end, "Get your — back here, I'm doing 'Desperate Hours' for Willie Wyler—there's a good part for you!" For Bogey—the next plane out!! "We sat for weeks on end as Willie took his time, in fact it took a full year to shoot! I asked Bogey one day, why the studio let him take this long? 'Because he's a Genius!' It was Bogart's last gangster role. Bogey was one of the greatest friends anyone could have—incredible sense of humor, loved to drink and raise hell—but a gentle man! He literally killed himself with booze and cigarettes, would hardly eat—always a glass in hand and a cigarette in his mouth!"

"The only memento from my career is a signed photo of Bogart and me from 'Hours.' His death really hit me hard and my whole world took on a new meaning—my life and career would change—something I realized during his funeral! John Huston's eulogy brought a new awareness

With Deborah Kerr in "The Proud and the Profane" (1956).



Keenan Wynn, Shelley Winters, Dewey and Earl Holliman in "Tennessee Champ" (1954).

about life—so short, and its rewards—so many!" Hollywood was losing its grasp for Dewey. "I took Hawks' big epic, 'Land of the Pharaohs,' as it was a chance to spend two years in Egypt, filming! I began to feel Egyptian—as if I'd lived in those early times!"

Another loan out to Paramount for "Proud and the Profane," for Pearlberg and Seaton! The experience working with Holden and Kerr and filming in Hawaii brought added dimension to his wanderlust way of life!

Finishing his contract with Metro, he would be in Dean Martin's first solo venture, "10,000 Bedrooms," to film in Rome. Having an apartment in Rome returning at MGM's expense was a pleasure. Contract finished, he was free to pick and choose, when and if he would continue acting! Television loomed high on the horizon. Dewey entered when it was "live" TV—to his credit, 100 or more shows: G.E. Theatre; Playhouse 90; Arrest and Trial; to name a few. A medium he also prospered in!

Disney Studios offered him a con-



Dewey with his good friend, Humphrey Bogart, and Fredric March in "The Desperate Hours" (1955). Dewey's only memento is a signed photo of Bogart from this film. In 1963 Martin became a movie dropout for good.

tract during that time, to do a TV series, "Young Daniel Boone." Since Boone was so identified with Fess Parker, coonskin cap and all, Dewey declined halfway through the project, so it was dropped. Yet he did like the script of "Savage Sam," which turned out to be his last film. Buying up his contract, he walked away from Hollywood, its studios and their films for good (1963).

Where does a successful actor go when he decides to drop out of sight? And why does he do it? "I had to get away," he says succinctly, "I had to find some added meaning to life other than making films and driving between my house and the studio. One day I just decided to take off."

"What did I do? For one, I tended bar in Alaska and I could write a book just about that. Then I went to Northern Japan and lived with a group of Monks who made mats to support their existence in an isolated monastery. I signed on and off freighters to go no place in particular—just wherever they were go-

ing. But most of all I did a lot of thinking and self analysis."

"I found what I wanted is personal serenity. I wouldn't be presumptuous enough to tell young people of today to try my cure. But it's a helluva lot better than many of the escape hatches they're trying—including taking dope."

Update: Dewey, as we talked, sounded happy and healthy, yet wondering why an article on him? Yes, he had married twice—Mardie Havelhurst for two years, Peggy Lee for four. He said, "It was all great when I was there, really fun times with some terrific co-workers. I don't regret any of it but I would never want to go back! Jeff, the past is dead, long live tomorrow."

I thought the conversation would be short, brisk and to the point—it lasted three hours. Thanks for letting us catch up with you, Dewey; the past is really never dead, as long as we have the memories!

Happy Traveling. ★

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Collecting Baseball/Movie Star Cards For Fun and Profit

SPECIAL REPORT

by Robert Kendall

The all-time baseball greats were honored throughout the years with printing of small cards on which their name and team, and sometimes even their autograph appeared. That these small cards, given free, along with bubble-gum, would ever have great value is truly quite remarkable. Of course, if those who had enormous card collections had any idea they would someday be so very valuable, they would have saved them. But it is because they *didn't* save them, that the baseball cards are today very valuable, and buying them can often prove a sound investment.

It was in 1933 when Goudey Gum Company of Boston printed a set of cards with portraits of 239 famous baseball players. A simple oversight; failing to print a card of popular player Lajoie, caused them to print a limited number of cards with Lajoie's likeness the next year. And today, because they printed a "limited" quantity of cards with Lajoie on them, they are "scarce" and among the most valuable, bringing up to \$6,500.

Make no mistake about it, the majority of these bubble gum cards are nowhere near this valuable. But, there are a certain select few cards that *are*, and therefore it is wise for anyone having such a card collection to visit a shop in his area that specializes in "baseball cards," and determine what value can be placed on specific cards. Those individuals who sold them years ago, may have unbeknown to them, "traded away" a small fortune.

In England, during the 30s, movie-star cards were printed for inclusion in packages of cigarettes. These cards are "rare" and quite valuable. Checking with a movie memorabilia shop in your local area will determine precise values on these extremely rare items. Of course, the value is linked to the fame and popularity and demand of the movie star involved. And movie stars with their "cult" followings, will of course be the most valuable.

Here are a few of the baseball cards, their year, and their value as determined by recent sales records. Willie Mays (1953), \$700; Mickey Mantle (1952), \$1,700. Going way back there is Honus Wagner (1909), \$12,500, and Sherry Magee (1909-11), \$950. Also, Jim Konstanty (1951), \$2,500; Roger Maria (1967), \$300; Henry (Hank) Aaron (1954) \$300; and Ted Williams (1954), \$1,075.

Most valuable baseball card of all goes back to 1909. In that year a cigarette pack insert with likeness of Honus Wagner, a Pittsburgh Pirate shortstop (who did not smoke) can bring \$12,500 because they are so scarce.

A good idea might be to save any card collections being issued today on sports celebrities, as they could prove to be very valuable investment for the future. What better way to give an economical headstart to a sports enthusiast youngster, by starting collecting at an early age, as it is time and scarcity that generate demand and value. And that is what makes collecting so much fun, and profitable too. □

Special Limited Edition Offer

Through a special arrangement with a well-known Hollywood firm, HSM is offering a series of beautiful limited edition posters of various movie stars. All posters are personally autographed and are numbered. A certain number have been printed and when they are gone, there will be no more. A certificate of authenticity accompanies each poster. The posters have already gone up in value and will continue to do so. (See HSM Back Cover.)

"I Collect Marilyn Monroe"



"My first encounter with Marilyn Monroe was in 1976 when I was 13. I saw her on TV in *Gentlemen Prefer Blondes*. I thought she was like no other. I asked my mother who she was and from that day on, it has been nothing but Marilyn Monroe mania."

At first it was just pictures and clips out of a newspaper or magazine. It was funny that even though she had been gone for 10 years she was still in the news. I started a scrapbook—one wasn't enough. I wanted more. I found a place in my neighborhood where they sold old posters. I went in with only \$20 and came out with two posters, *Bus Stop* and *Marilyn* and some 8 x 10 photos. I got to know the man at this store rather well and finally bought everything he had which was a lot. I now have over 100 posters from every one of Marilyn's movies, from the U.S., Italy, and other countries, also 100 lobby cards from all of her movies, 20 pressbooks and over 500 8 and 10's color and black and white. But I didn't stop there. I found a place where they sell old magazines with Marilyn on the cover and have now acquired over 100 copies. I was also lucky to run across some very rare items such as a 1953 life-size poster, 1953 *Movie Guide*, a 1953 magazine called *Marilyn Monroe Pin-ups*, her nude *Calendar* and even the *Calendar* with the black over lace, also *Hollywood Studio Magazine* Monroe cover. Since the older items are getting harder and harder to find, I'm glad they are making new items such as playing cards, clocks, pillows, shirts, pocketbooks, posters, greeting cards, beach towels, puzzles, records and buttons. Also through the help of another MM fan I was able to expand my collection with some very lovely candid shots. It has taken me close to six years to gather this collection and it is now worth several thousand dollars but I would never put a price on my collection. I love it and will continue collecting Marilyn items. Some day when I have enough Marilyn items I would like to open a Museum."

—Diane Leanzo

(Contact Diane Leanzo, 198 So. Long Beach Ave., Freeport, N.Y. 11529)

Wants info on Western Star George 'Pete' Morrison

I am writing to you on behalf of Mrs. Carolyn Guilfoyle, an acquaintance of mine. While working with Mrs. Guilfoyle during this past summer she mentioned that her great uncle, George 'Pete' Morrison was a star of the silent westerns during the early days of the movie industry. Having studied film history at the State University of New York at Albany I volunteered to do some research work on her Great Uncle "Pete." We need more factual material. Please write **Thomas M. Tuszyński**, 609 Fox Meadow Rd., Rochester, N.Y. 14626.

COLLECTORS WRITE IN

Let us hear from you if you wish to reach someone with a similar collecting interest... want to join a Collectors Club, want to send in a story on your collection.

A Julie Andrews Collector in Holland



Anita Kleinschmidt of Holland proudly displays her unusual collection of Julie Andrews movie memorabilia.

Against all odds, a wonderful collection of Julie Andrews movie memorabilia has been collected by Anita Kleinschmidt of Barendrecht, Holland. There are no movie or record stores in Holland so Anita has had to acquire her vast store of material in any way that she could.

Anita is a nurse, 24 years of age and at the age of eleven when she saw Julie Andrews in *"The Sound of Music"* she became an avid fan and collector.

Anita's collection has been built through correspondence & trading with other J.A. fans and through magazine ads. On a vacation to London, England, she knew she would find many memorabilia and record stores. She writes "It was a real treasure hunt." And she returned home loaded with mementoes.

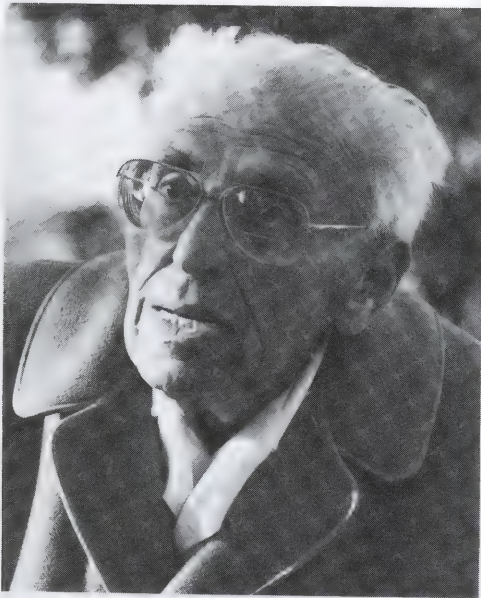
In 1970 Julie Andrews was at the Hague and Anita had the pleasure of meeting her and having photos taken together. Also she met her later in Switzerland. Recently, an unexpected photo was received by Anita and it was a signed photo from Miss Andrews from the set of *Victor/Victoria*, her new movie. (Needless to say, it is one of her prized possessions.)

Her valuable collection has now grown to 70 scrapbooks, many press and souvenir books, 5000 photos, 1000 slides, trailers, video tapes, records and 8mm movies. Anita would like to hear from other Julie Andrews fans for trading and buying. Her address is Mr. Thorbechesle 33, 2991 GG Barendrecht, Holland.



GEORGE CUKOR: SIMPLY BEST

by George Haddad-Garcia



Cukor at 82 says, "I've got things to do. It doesn't matter how old you are . . . The principal thing of my life is working."

At 82, George Cukor, director extraordinary, is one of the greatest living monuments to American cinema. In 1982 he commences his second half-century of directing classics. In late 1981 was released his latest effort, "Rich and Famous," a remake of the Bette Davis/Miriam Hopkins vehicle, "Old Acquaintance." The new version starred Jacqueline Bisset (whose company co-



On the set of "Camille" (1936) with Garbo.

produced) and Candice Bergen (whose father was ventriloquist Edgar Bergen).

"George is class, pure class," offered Katharine Hepburn, Cukor's closest actress friend. He has directed her a dozen times, from her debut in "A Bill of Divorcement" (opposite John Barrymore) to the TV remake of another Davis classic, "The Corn Is Green." Coincidentally, Kate made her acting bow the same year Cukor began directing films, 1931. His first was a Tallulah Bankhead starrer, but incredibly, he has won only one Academy Award, for "My Fair Lady." Other great

directors, such as the late William Wyler, were nominated and Oscar-ed more often, and Cukor is a leading, worthy contender for the prestigious AFI Life Achievement Award.

With Wyler gone, opines Audrey Hepburn (who worked with WW three times), "Mr. Cukor is one of the very topmost remaining film directors." No argument there; Cukor's only rival for the title of greatest living director is John Huston (for whom Audrey did the forgettable "The Unforgiven").

His favorite actress? Cukor—renowned for his films starring major female stars—is too diplomatic and gentlemanly to say. But obviously, he has a special place in his heart for Kate the Great. "She's a marvelous girl," he enthuses, "full of ideas, some of them good, some of them bad. She's smart enough to know that I . . . am always right!" The bespectacled, white-haired (and thinner than when he was younger) director has an impish sense of humor, and is known to occasionally let fly a choice four-letterer.

Some Hollywood-observers feel Cukor has been underrated because of his reputation as a "woman's director." The man disputes this: "I directed many, many pictures with leading actors, and I did not favor actresses over actors, which would be unprofessional." He then recites a list of male superstars he directed; however, the women in his films have shone, in particular. Rumor still has it that Gable caused Cukor to be dismissed as director of "Gone With The Wind," because the actor was afraid Vivien Leigh would be favored over him. Cukor denies the story.

But consider the list of feminine vehicles Cukor has helmed. The list is too lengthy to repeat here, but he has directed almost every female superstar from the 1930's on (the few exceptions included Bette Davis and Barbra Streisand), in movies like "Camille," "Little Women," "Ninotchka," "Born Yesterday," "Pat and Mike," "The Chapman Report," "Travels With My Aunt," "The Bluebird," etc. Says Elizabeth Taylor, "He is not only a director, he is a friend. A friendly, kind, lovely man . . . He never became a hard-boiled tyrant."

Jackie Bisset raves, "He treats you like a lady, he's courteous, he makes the set a nicer place to be, less tense, more worklike. I thought he would be old-fashioned or nostalgic; not at all! He's vitally involved with right now. But he definitely was in control, he was the man in charge. He had the taste and the respect—the man is incredible, he does it all!" She adds she'd love to work with him again, for



Some of his best loved projects were with Katharine Hepburn. He's shown giving tips to her and Spencer Tracy on the first of three films in which he directed them, "Keeper of the Flame" (1942).



With **Jean Harlow** during filming of "Dinner At Eight" (1933).

His thoughtful method and quietly encouraging manner won him the confidence of high strung stars like **Judy Garland** who performed magnificently in "A Star Is Born" (1954).



On the set of his latest film, "**Rich and Famous**" with stars **Jacqueline Bisset** and **Candice Bergen**. Cukor feels it's up to the director not to be bullied.

"Rich and Famous" was the best work experience of her career (and also an attempt to alter her sex symbol image).

Maggie Smith, who filled in at the last moment for an ailing Kate Hepburn in Graham Greene's "Travels With My Aunt," declares, "George Cukor is the most professional American I ever worked with . . . extremely confident, but not obnoxious,

willing to listen to an actor, which most directors in the States are not willing to do." Shelley Winters says, "George likes women. That isn't as ordinary as it sounds, because too many male directors are into an ego trip, moving actresses around like chess pieces, and too many look down on women. I don't know if George is a feminist, but he treated women equally, years before it was fashionable!"

Cukor directed Garbo in her most memorable film, "Camille," but also in her last two, "Ninotchka" and "Two-Faced Woman." Since her early retirement, the actress has seen Cukor socially, one of the few Hollywoodites she's remained on terms with. Though he never directed Mae West, he and Mae were also friends, and he once arranged a since-famous dinner party in which la West met Garbo. "I often wish I had a little film of the two of them together," he has said, "but of course, that would have intruded on their privacy." Both privacy-conscious actresses could count on Cukor to not tell all to the press.

He also directed the late Judy Holliday in several of her comedies, and she once told a friend, "Other than Spence and Katie, he's the first person in this town who treats me like I'm a lot smarter than a dumb blonde!"

When Jane Fonda got the chance to act in "The Chapman Report" in the early '60s, she jumped at it. "It was my third film but when I auditioned, I went seeking the role of the nymphomaniac, and I dressed very tarty. Instead, he cast me as the frigid widow! And he knew best; I was more effective that way, but when it was over, and I'd gotten the chance of a lifetime, to work with Cukor, he invited me over and said, 'You weren't bad, but I let you do things, as a new actress, that if you did them five years from now, I'd knock your teeth in for!'"

Obviously, the man doesn't mince words. Candice Bergen of "Rich and Famous" revealed, "He *seems* easygoing, sweet, quiet. But when he works, he expects you to give nothing less than 100 percent, just as he does. He has no patience with the second-rate, and he has got a temper. He can really dress an actor down, but I suppose because of his status and reputation, most of us were very prepared to do more than we usually do. In that way, he really inspires an actor."

Incredibly, thus far only one major book has been published on George Cukor, but various others are being written or planned. In a few foreign cities, Cukor film festivals have attracted crowds, for the Cukor films may be the best loved, most enjoyed body of work by any director, past or present. His lavish, beautiful efforts have included all genres and all manner of screen idols, female and male, but all have had that certain polish, that professional patina, that timelessness and personal taste which render them each a gem in the glittering, generous lavalier which George Cukor has bequeathed the worldwide movie public, past, present and future. ★

FRANCES FARMER

Tragedy stalked her life

By Anthony Cassa



FRANCES FARMER

We often find it abhorrent when we learn of the dreadful treatment that helpless people suffer in the prisons and asylums of foreign countries. Such stories of man's cruelty to man make us glad we live in America where those things don't happen. Then one day we discover, to our utter dismay, that yes, acts of cruelty to hapless victims under the guise of rehabilitation do happen here too. Man is the same everywhere. But what really shocks us is that all those vile indignities can happen to very famous people as well, and right under our noses.

Imagine, if you will, a world-famous American movie star being taunted, tormented, tortured and raped, right here in the good ol' U.S.A. Not only that, but under the approval of the medical profession as well! Incredible, you say. Perhaps so. But it did happen—to a beautiful, intelligent

and outspoken young woman—Frances Farmer.

Frances Farmer had the misfortune of being a woman ahead of her time. She was a feminist when it was not fashionable. She said what she felt, regardless of who might be offended. She was a classic beauty with a lovely, sweet face that belied the abrasive, gutsy and brutally honest woman inside. It seems that every time she opened her mouth she reaped the scorn of one group or another. It's one thing to disagree with someone but when we start making them suffer for their beliefs and outspokenness, then we become like the very thing we condemn. Frances Farmer paid dearly.

She was born on September 14, 1914, in Seattle, Washington, the daughter of an attorney. Since her parents were much older than the usual child-rearing years, this gap

probably contributed to the vast differences in the ideologies between them and their offspring. It would be Frances' mother, Lillian Farmer, who would eventually declare her daughter insane by the act of signing her over to an institution.

Even before she was out of high school Frances gained notoriety with her essay, "God Dies," published in *National Scholastic* magazine. The public was in an uproar over the fact that the 16-year-old student had won a prize of \$100 for expressing anti-theological views.

In 1935 Frances, then a University of Washington drama student, again made headlines when she won a trip to Russia, sponsored by the local Communist paper, *Voice of Action*. This occurred at the height of the labor unrest in the Pacific Northwest, which didn't help matters. In addition, her mother threatened suicide if she took the trip. Frances went anyway. Not only had the lass been branded an atheist but now she could add communist to that.

It is difficult to imagine Frances Farmer ever being happy. Everything she did seemed to bring misery into her life. Even her success in films worked against her, perhaps more than anything else. She was a star but wanted nothing to do with star status. "I hated everything about Hollywood," she once said. "Everything except the money." According to some sources she went around in sloppy clothes, wore no makeup (she didn't need any), drove a ramshackle car, smoked and drank and used foul language. As Rhett Butler would say, "What a woman!"

Upon returning from her tour, Frances took advantage of the contacts she made while abroad and signed with Paramount in 1936. That year she made three films for them, *Too Many Parents*, *Border Flight* and *Rhythm on the Range*, with Bing Crosby. Her performance in the latter film interested Sam Goldwyn who signed her to play the double role of mother and daughter in *Come and Get It* (UA '36), which made her a star at 22. Director Howard Hawks would remember her as an actress who "had more talent than anyone I ever worked with."

The premiere was held in a Seattle theater where Frances once ushered. All the people who had condemned her earlier were now suddenly proud of her. Frances detested the hypocrisy and did not hide the disdain she felt. It would have been so easy to be pleasant to everyone. Let bygones be bygones, right? Not Frances. "Remember me?" she sneered to a minister who had denounced her. "I'm the freak from West Seattle High."

Paramount knew she had superstar talent and charisma and had big plans for her. But the willful actress had her own plans and became known as "difficult." Frances did not like screen acting but preferred the stage where one "could build a characterization without some nitwit director forever screaming 'cut' at you."

After three more films in 1937—*The Toast of New York* (RKO) with Cary Grant; *Exclusive*, with Fred MacMurray; and *Ebb Tide*, with Ray Milland—Frances headed for New York to do *Golden Boy* on stage with the left-wing New York Group Theater. Paramount was very unhappy about this. Not only because of the Group's politics but because they wanted to build her screen star image and her lack of stage experience showed, making her look obviously out of her element.

Weary of her unwillingness to cooperate, her home studio actually set out to destroy her career by relegating her to "B" status. Frances had refused the golden apples Paramount had wanted to give her so now they would see that she got sour grapes.

When Frances returned from the East Coast she was put into *Ride a Crooked Mile* ('38) with her then husband Leif Erikson, whom she had married back in 1934. Continuing her rebellious ways, her bosses punished her further by loaning her out to United Artists for a South Seas film with Jon Hall, *South of Pago Pago* ('40). She insisted on doing *Flowing Gold* with Warner Bros.' resident bad boy, John Garfield, another Group member.

Paramount continued to waste her talent in more "B" roles: *World Premiere*, with John Barrymore; and *Among the Living*, with Albert Dekker; both in 1941. That same year she was loaned to Universal for a western, *Badlands of Dakota*, which prompted Louella Parsons to say, "The highbrow Frances Farmer, who found Hollywood so beneath her just a few years ago, is playing, of all things, Calamity Jane." The stress caused by her career troubles began to take its toll. She increased her drinking and started popping pills. She also began to withdraw.

The last film she made before her real troubles began was *Son of Fury* (20th '42), with Tyrone Power and Gene Tierney. This picture could have renewed interest in her but an incident on October 9, 1942, marked the end of her acting career.

Driving to a party down Pacific Coast Highway from Malibu to Santa Monica, a policeman pulled her over for not lowering her lights in a dimout zone. She insulted the cop and in night court was convicted and given a



180-day suspended sentence, spared only because she was a star. Next time she wouldn't be so lucky. That year she and Erikson were divorced.

The following year Frances was to do one more film, prophetically entitled *No Escape*. Reporting to work on January 13 with a splitting headache and her eyes twitching uncontrollably, she lost her temper and slapped a hairdresser whose fussing became intolerable. She left the set and went to her hotel where she took pills to help her sleep. That night, police came with a warrant for her arrest as a result of the hairdresser's assault charge. Not permitted to get dressed, the actress was hauled off kicking and screaming while photographers documented the indignity. In court the next morning, and again not permitted to have an attorney, she told the judge she drank anything she could get her hands on. She was sentenced to 180 days and was taken to the county jail in a straitjacket. Instead of serving her time in jail the actress was transferred to a sanatorium in La Crescenta. There she was given daily insulin shock treatments instead of rest. But the worst was yet to come.

Eventually Frances was released into the custody of her mother who never let up her insistence that her daughter resume her career. Frances wanted nothing more to do with Hollywood. Several times she would run away but was always found and returned. Then one morning Frances came downstairs to find men in white coats waiting for her. They overpowered the still spunky lass and drove her off to Western Washington State Hospital at Steilacoom, where she was declared insane at 30.

There she endured every humiliation and degradation vile men can inflict upon a woman. She was totally at the mercy of her captors. For the next six years she was locked in the

violent ward where they keep the real lunatics. Low-grade guards took advantage of her helplessness and repeatedly raped her, then bragged about it.

After years of fighting and resisting they finally broke her spirit and she became passive and obedient. It has been suggested that the change was due to the nefarious but neat operation called a transorbital lobotomy. It can be done quickly, leaving no scars, thus impossible to confirm. Even if she never had received a lobotomy all the other treatments such as electroshock, hydrotherapy and insulin shock reduced her to a lifeless, vapid shell of a woman. Her creativity had been destroyed and there was virtually nothing left of her.

Frances Farmer had never been insane. She had suffered from a nervous breakdown, brought on by a myriad of things. She needed rest, care, love and moral support. Instead she incurred the wrath of those whose feathers she ruffled. They had made her pay.

After her release in 1950 Frances went into seclusion. Four years later she married Alfred Loble. She wasn't seen publicly again until 1957 when she was discovered in a San Francisco hotel working as a receptionist. Shortly thereafter she appeared on the "Ed Sullivan Show." She announced her interest in picking up her career and a film was offered by none other than her former studio, Paramount. But it was rock-bottom cinema. She was fourth-billed in a teenage drama, *The Party Crashers* ('58), starring Mark Damon and the ill-fated Bobby Driscoll. In '58 she married for the third time, to Leland Mikesell. It has been said that prior to her death in 1970 Frances found the God she had denied in her youth.

The saga of Frances Farmer has been the subject of two books, *Will There Really Be a Morning?*, her autobiography, and *Shadowland*, by William Arnold. There are, at this writing, three films in the works on her life, one for ABC-TV, one for CBS-TV and another for theaters. Each will deal with a certain period of her life, giving three points of view.

Frances Farmer is the archetype of the Hollywood myth that says beautiful, blonde screen goddesses are doomed to destruction by their own success. But it's only a myth. Had Frances been born plain-looking and had never gotten into pictures, she no doubt would have still been doomed to the endless unhappiness she knew. Women like her never make their way through this world without angering the powers that be. Thank God for such women. ☆

A Personal Loving Memory of Patsy Kelly

By Lee Graham

It's been six months since show business lost a great comedienne and I lost a wonderful friend. In 1973, as we left Betty Grable's services, Patsy Kelly whispered, "We've been to too many of these." I answered, "Just so it's never each other's." But that time came when I attended the Rosary for Patsy.

Understandably, Ruby Keeler was taking Patsy's death very hard. She expressed the sentiments of all us as she sobbed, "It's like losing a sister."

Tallulah Bankhead introduced me to Patsy in 1954. Patsy had fallen on hard times and had few acting jobs during the Forties. Tallu gave her a part in the touring company of "Dear Charles" in '54. Patsy also worked as Ms. Bankhead's "secretary." When I asked Patsy what her duties were, she moaned, "Fix madam a drink, hand her a Kleenex—you know, general slob." I'll always be grateful to Tallu for introducing me to warm, fun-loving Patsy.

Patsy's ambition as a child was to be a fireman. That, of course, was impossible, so to keep her daughter from chasing fire engines and climb-



She won another Tony nomination for her performance as Debbie Reynolds' mother in "Irene" (1973).



Happier days: Lee Graham with Patsy.

ing fences around Brooklyn, Mrs. Kelly put her in dancing school. It was there that her life long friendship with Ruby Keeler started when they were only 10. Patsy showed such dexterity that she was soon made a dance instructress.

I remember once when we visited Ruby at her home in Laguna and the ladies were talking about their childhood. I mentioned to Ruby, "You must have been the star of dancing school." She answered, "No, Patsy was much better. If she hadn't

become a comedienne she would have been one of the greatest hoofers in the business."

After working in vaudeville at 13 with Frank Fay, Patsy graduated to Broadway and received star billing before she was 20.

Hal Roach brought her to Hollywood in 1933, but her movie career almost ended before it started. She was fished out of the ocean after a car, in which she was a passenger, accidentally backed off the Venice pier drowning the driver, entertainer

Gene Malin. Patsy was in a coma, between life and death, for over a month.

Two years later, firmly established in shorts co-starring with her inseparable friend, Thelma Todd, tragedy stuck again. Thelma was found dead in her car, a mystery which remains unsolved to this day.

After a long period of professional inactivity, things looked up for Patsy in the Sixties when she worked enough in movies and TV to make a living. Then, with the start of the Seventies, Patsy, at 60, was back on top making one of the most triumphant comebacks in show business history, winning a Tony for "No, No, Nanette."

Life had more ups and downs than a yo-yo for the plucky little comedienne. She once told me, "I made and gave away over 4 million. Some



Patsy & Charley Chase in "Kelly the Second." (1936).

years I could do no wrong; others I could do nothing right." But Patsy never complained even during the last year before her death when she was so desperately ill.

Looking back over 27 years of loyal friendship, during which we spent Christmas, Thanksgiving and Birthdays (both Capricorns) together, it's hard to realize I'll never hear that wonderful tart-tongued brassy voice again or see those Irish eyes twinkle. The most generous (yes, to a fault) heart in the world finally stopped beating.

Rest in peace, dear Patsy! ★

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The Technicolor Story

By Anthony Cassa

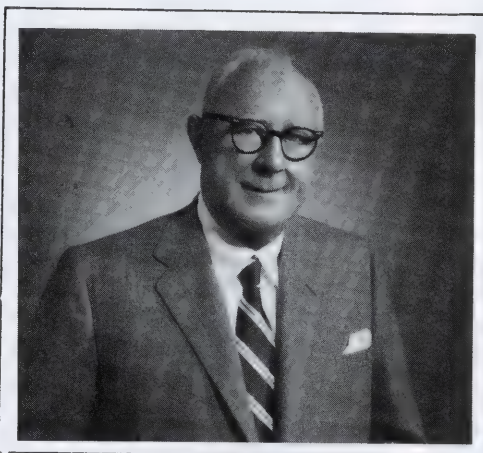
There is much concern today by filmmakers over the fact that their color films are fading. "Most of the prints made in the Fifties are already shot," laments director Martin Scorsese. "Everything is disappearing and no one cares." Indeed, prints over seven years old start to turn an ugly pinkish-purple and the negative begins to lose its color integrity after twelve years. The underlying reason for this is the age-old Hollywood dilemma of business versus art. At one time color films did not fade. Then came progress. As Gordon Willis, cinematographer of *Godfather II* put it, "I can tell you that anything good or decent falls by the wayside when based on economics." It's true. One of those good things was three-strip Technicolor.

Color photography is quite technical so for our purposes the various processes will be simplified for the casual reader. This article will deal mainly with the chronological advancement of the Technicolor Corporation with its contribution to movie art during Hollywood's Golden Age.

A true Technicolor picture was made by the Technicolor Company in cooperation with the studio with which it had a contract. It was usually a "package deal", which included the Technicolor camera, a cameraman, a color consultant, laboratory processing and release prints. It was not simply a matter of a studio buying Technicolor film and dropping it into a standard camera. A true Technicolor film *had* to be shot in a company-owned and patented Technicolor camera.

Color movie photography goes back a long way. There were several processes prior to Technicolor, including Pathe-Color, Kinemacolor and Prizmacolor; some of which produced color only in the projection system (additive), and others, the color in the print itself (subtractive). Technicolor also had competitors throughout the years such as Trucolor, Magna-Color and Cinecolor.

The Technicolor Motion Picture Corporation was founded in 1915 by Herbert Kalmus (1881-1963), a chemical engineer; Daniel Comstock, inventor of the two-strip camera; Burton Wescott, designer; William Coolidge, lawyer; and C.A. Hight, investor. Others who helped shape Technicolor's destiny over the years



Dr. Herbert Kalmus who founded Technicolor in 1915. He died in 1963 at 81.



Director Rouben Mamoulian explains the fine points of color to Frances Dee on the set of the first Technicolor feature using three-strip, "Becky Sharp." (1935).

were E.J. Wall, color experimenter; Joseph Ball, color research director; Leonard Troland, director of research; William Jerome, NYC District Attorney and financial backer; Marcus Loew, who provided studio facilities; C.A. Willat, Hollywood plant director; George Cane, photographic representative; Ray Rennahan, chief cinematographer; and (Mrs. Natalie Kalmus, chief color consultant.

Technicolor started out as a two-color system, then later in 1932 advanced to three colors. The camera contained, as before, a separate negatives for each of the colors. The light came through the lens and would be divided by a prismatic

device into three primary colors, each onto a separate black and white negative. Then, these negatives would produce three black and white positive separation prints. These three gelatinous "matrices" contained the color aspects of the relief images, each a different hue. When run through their respective dyes and transferred or "imbibed" onto a clear strip of film, the result was prints which would not fade. Prints made way back in the Thirties still look great today.

The first Technicolor feature was *The Gulf Between* ('17). This was before any color was put on prints. To see it in color required a special projector which used appropriately colored filters between the film and the

screen, in the light beam. It actually consisted of running two prints at the same time on one projector. It was not popular with exhibitors. Film historian Rudy Behlmer notes that "Kalmus decided proper handling of the projector's two apertures and the adjuster, which affected the registration of the two pictures on the screen, needed 'an operator who was a cross between a college professor and an acrobat,' and that Technicolor should abandon its additive color process."

The next big step was to get the color on the print itself. *Toll Of The Sea* ('22) introduced the two-color print system of cementing two gelatine relief images (red and green) back to back on thin celluloid. This



The new Technicolor had been used in tuneful shorts, but the first musical was MGM's "Sweethearts" (1938) with Nelson Eddy and Jeanette MacDonald.



Selznick entered the field of Technicolor with "The Garden of Allah" (1936) co-starring Marlene Dietrich and Charles Boyer.

resulted in a thick print and the emulsion on either side would tend to buckle causing the image to get out of focus.

This flaw notwithstanding, Technicolor was becoming popular, with filmmakers as well as filmgoers. However, the high cost and the projection problems dictated that the company concentrate on shorts and color sequences in otherwise black and white films. Zane Grey wanted his *Wanderer Of The Wasteland* ('24) to be in color and it became Paramount's first complete Technicolor feature. The first for United Artists was Fairbanks' *The Black Pirate* ('26).

The making of the shorts enabled Technicolor to make the all important transition from cemented prints to the imbibition (IB) or dye-transfer process. The first feature with these superior prints was *The Viking* (MGM '28) and was also the first Technicolor film with synchronized music and sound effects. Then Warner Bros. made the first all-color talking feature, *On With The Show* ('29). Universal's was *The King Of Jazz* ('30) and RKO's was *Fanny Foley Herself* ('31).

Unfortunately, the demand for color features became so great that Technicolor could not handle the work satisfactorily. Defects began to appear in the prints; cinematographers, art directors and makeup artists did not know how to utilize color for films and the result was overall disenchantment. This and the Depression caused producers to de-

mand the return of advanced monies. Besides, Technicolor was still only a two-color system.

Business dropped considerably but this setback was what Kalmus needed to get to work on the system which became the standard for quality color photography the world over — three-strip Technicolor. In 1932 they had their first three-component camera. Walt Disney was the first to use full Technicolor on one of his Silly Symphony shorts, *Flowers And Trees* ('32). He was happy with it and made more shorts in color.

However, producers were reluctant to go with the new three-color process so Technicolor and Pioneer Films teamed and made a demonstration short, *La Cucaracha* ('34). Its success inspired Pioneer to produce the first three-strip feature, *Becky Sharp* ('35), made entirely in the RKO studio.

Pioneer soon dissolved and their contract with Technicolor was picked up by Selznick-International. Selznick's first feature in the new color system was *The Garden Of Allah* ('36).

Technicolor made great strides in the perfection of their new process and remembering what had happened before, quality was now scrupulously maintained. Every picture had to have a Technicolor consultant and cameraman. The company grew rapidly but systematically. For years they had kept their labs in Boston but now they had labs on the West Coast and England. *Wings Of The Morning* ('37) was the first Technicolor feature photographed

there.

Everybody now wanted Technicolor films. *Ramona* ('36) was Twentieth Century-Fox's first three-strip feature. The first ones at other studios were *God's Country And The Woman* (WB '37), *Ebb Tide* (Par. '37), *Snow White And The Seven Dwarfs* (Disney '37) and *Sweethearts* (MGM '38). A couple of outstanding examples of the process are Warner Bros.' *The Adventures Of Robin Hood* ('38) and Selznick's *Gone With The Wind* ('39).

In 1935 Eastman-Kodak introduced Kodachrome, a monopack color reversal film for home use. With this film, it's all there. The developed film is the same film that was exposed, that is, there is no negative. It is used for slides, too. Technicolor worked with Kodak to adapt the film for professional movie photography. By 1941 combination Technicolor-Kodachrome films were being shot. Some examples are the aerial sequences in Warners' *Dive Bomber* ('41) and *Captain Of The Clouds* ('42), the climatic forest fire in *The Forest Rangers* (Par. '42), the exteriors in *Lassie Come Home* (MGM '42) and *Thunderbird, Son Of Flicka* (20th '44), and the African locations in *King Solomon's Mines* (MGM '50).

The advantage was that the multi-layered film could be popped into a standard black and white camera while the Technicolor film had to be used in a huge, cumbersome Technicolor camera. The hand-writing was on the wall. The results with the Kodachrome did not equal

THE TECHNICOLOR STORY

Continued

the quality of the three-strip method but it was a sign of things to come.

In 1949 Eastman introduced their single-strip color negative and printing stock for professional use. This film, used in a standard black and white camera, became the universal tool. Within five years the Technicolor camera became a thing of the past.

Although Eastmancolor features began to appear in 1953, three-strip color films were still being made through 1954. Some of them were *Shane* (Par. '53), *Rhapsody* (MGM '54) *The Caine Mutiny* (Col. '54). *An Annapolis Story* (AA '55) and Universal's *The Glenn Miller Story* ('54), *Border River* ('54), *Yankee Pasha* ('54), *Magnificent Obsession* ('54), *So This Is Paris* ('55), and *Man Without A Star* ('55). The very last, and final, true Technicolor film made with the grand old three-strip camera was Universal's *Foxfire*, released in 1955.

Today there are two methods for preserving color in film. One is Kodak's Low Fade 5379. Its color stability will remain 40 years at room temperature and almost forever at 40 degrees. The other is called 'YCM' which separates the colors onto three B&W masters, one for yellow, one for cyan (blue-green) and one for magenta (red). Thus the name. These B&W separation masters are kept in cold storage. Some filmmakers, such as George Lucas, make separation masters as a matter of course. So do Paramount, Universal and Disney.

Eastmancolor film is the film that fades. Nevertheless, tired of Technicolor's monopoly and the company's refusal to do "rush jobs", the studios rushed to take advantage of the new- and cheaper-film. Suddenly names like Warner Color, Metro Color, DeLuxe Color, etc., popped up on the film credits. It was all Eastmancolor. The film was used a lot in the Fifties, especially with wide-screen photography. The term "Color by Technicolor" came to mean that the Technicolor Company did the lab work on the Eastman film. "Print by Technicolor" simply meant that they were responsible only for the release prints.

While it's unfortunate that many fine films have lost their color for lack of foresight and/or economical reasons, there is hope. Concerned people in the industry are beginning to take steps to ensure that future generations will be able to fully appreciate the high quality art of Hollywood filmmaking. ★

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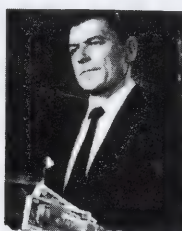
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Always interesting people at Emilio's, one of the Southland's finest Italian restaurants on Melrose Avenue. Enjoying the award-winning Northern Italian cuisine were John Ritter and Don Knotts—this after a taping of the popular Three's Company. Merv Griffin with friends and Chris George talking business with an associate.

David Horowitz of the Consumer Advocate NBC television show in with his wife for dinner at Le Cellier



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in Santa Monica. Also enjoying the award-winning French cuisine of Chef Jean Bellordre, named Chef of the Year by L.A. Restaurant Writers, was **Harry Morgan** and wife with **Ralph Bellamy**.

Alex Haley and attractive spouse took time out to dine at the colorful Yugoslavian Village on Barham Blvd. just up the hill from the Burbank Studios. Noted violinist **Rudi Horvat** and accordianist **Voykan** entertain at this delightful restaurant.

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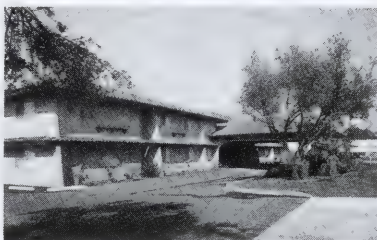
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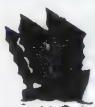
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Diego and Newport Beach as well) were **Paul Michael Glaser** in with friends and **Marilu Henner** of Taxi with husband **Frederic Forrest**.

Yes, we goofed and **Peter O'Toole** is very much with us these days. He often stays at Chateau Montmartre on the Sunset Strip with a dash across the boulevard now and then to dine at **Oscar's**, the veddy Briddish place on Sunset Blvd.

Rex's Fishmarket (formerly Nick's Fishmarket) on the Sunset Strip packed with celebrities. **Linda Blair** taping an interview with a local entertainment editor and other Rex's noontime luncheon groups, **Mervyn LeRoy** and **Sam Arkoff**, **Lily Tomlin** and others. Dinner crowd included **Mac Davis**, funnyman **David Brenner** and lovely **Linda Evans**.

Dining at the longtime popular **China Trader** in Toluca Lake was our own publisher **Ms. Dorothy Denny**, man about Hollywood **Lee Graham** and pretty **Doti Fiorello**. **Femy Cramer's** exotic supper club and a delightful place for buffet luncheon, Sunday Brunch and Cantonese diners continues to attract the locals and tourists.

Wine Bistro & Cafe in Studio City packed for luncheon with nearby studio folk and stars coming in droves—**Ed Asner** and **Jackie Cooper** among them. **Christina Schoonmaker**, daughter of the famous wine writer, in for luncheon—pretty as a movie star.

Geni Charlesworth



At the popular new **Au Chambertin** in Santa Monica, **Lubie** and **Ben Bross** and (right) **Liz (Mrs. Lee) Hyatt** were among those enjoying the gourmet cuisine of famed chef **Lap Huynh**.



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MOVIE REEL

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Paris" was honored by the American Center for Students and Artists at an all-star French gala in Paris . . . Princess Grace hosted the party, heading a tribute by leading French stars, Jean-Louis Barrault, Madeleine Renaud, Leslie Caron, Michel Legrand and members of the Paris Opera... Golden Anniversaries this year. Best wishes to Pat and Eloise O'Brien and The Tito Guizars of Mexico City . . . Congratulations Gene Autry, 72, married Jacqueline Ellam, vice-president of a So. Calif. Bank . . . also "Buddy" Rogers 75, widower of Mary Pickford married Beverly Riconok, 50, an L.A. real estate agent, at the family's home in Tacoma, Washington.

Lana Turner is scheduled to make her first TV appearance in 11 years on the CBS series "Falcon Crest" featuring Jane Wyman. Turner, a glamorous movie sweater girl in the '40s, plays Robert Foxworth's mother . . . Elizabeth Taylor and Zev Buffman have formed a repertory company that will produce three plays per season and be offered on subscription in New York, Washinton, D.C., and Los Angeles, beginning Christmas, 1982.

Tentatively titled The Elizabeth Repertory Company, subscription series will include one classic, a new American classic and (hopefully) a new play, each production budgeted at \$1,200,000 . . . A fanciful evening with Joan Crawford, a play by Julian Nelf moved from Off, Off to Off Broadway when it opened at New York's Orpheum Theatre . . . A TV biography of the late Mae West scripted by E. Arthur Kean and researched by film scholar Jim Hosney will telecast during the current season . . . Sharman Production is planning a feature biography titled Jane Mansfield—An American Tragedy to be scripted by Devin Goldenberg . . . Glen Ford filmed an Avis Rent-A-Car spot for Rossetti Films, N.Y. in a one day shoot in Monument Valley.

FILM FESTIVALS SF FESTIVAL HONORS DOLORES DEL RIO

The San Francisco International Film Festival rolled into its 25th year at the Palace of Fine Arts with the premiere of *Raggedy Man*. Sissy Spacek, Jackie Bisset, Candice Bergen, Mervyn LeRoy, Vincent Price, Dolore Del Rio and French director Claude Lelouch joined hundreds of festival supporters at the opening night party. The international star Dolores Del Rio was honored at one of the afternoon tributary programs. She was incredibly beautiful, slender and radiant in a black sequined gown. Miss Del Rio epitomized real glamour, the kind we used to expect from Hollywood. The audience gasped when one person asked "How old are you?" "I am very old," the gracious star responded with a laugh and left the actual question unanswered. She is a young 76, retired and lives in Mexico City with her husband of 22 years, Lewis Riley.

—Kirk Crivello

Syracuse Cinefest 2 will be held March 26-28, 1982 at the Hotel Syracuse in Syracuse, New York. Contact Phil Serling, 215 Dawley Rd., Fayetteville, N.Y. 13066.

The Ann Arbor Film Cooperative is pleased to announce the 12th Annual Ann Arbor 8mm Film Festival Feb. 11, 12, 13, 14 at the University of Michigan. We are now accepting entries to the largest and oldest film festival devoted entirely to the 8mm format. Actively interested in the growth of 8mm film production, the festival seeks original 8mm films for entry into competition.

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ROBERT WALKER

Continued

Then MGM loaned him to Universal where he joined Ava Gardner in a pleasant romantic fantasy, *One Touch of Venus* (48), about a store window-dresser who falls for a

beautiful mannequin.

In a vain effort to get Jones out of his system Walker married John Ford's daughter Barbara on July 8, 1948. They had known each other only for a short time and the marriage really had nothing going for it. They broke up a few months later.



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His drinking and self-loathing getting worse, it finally got to the place where the studio found it necessary to take steps. After Walker was arrested for drunk driving MGM chief Dore Scharf arranged for the actor to be admitted to the Menninger Clinic in Topeka, Kansas.

The Menningers were very optimistic about Walker and at the end of four weeks he was permitted to go to town alone. It was a mistake. He got bombed, rammed his fist through a plate glass window and tried to assault a cop. The clinic kept him under guard for another eleven months before they felt he was ready to return home.

Now "cured," MGM put him back to work in *Please Believe Me* (50), in which he played a gambler out to woo heiress Deborah Kerr. Then he was back in the Navy as a ship commander who tries to run his home likewise in *The Skipper Surprised His Wife* (50). The studio decided it was time to discharge him and it was the last of his amiable roles.

Setting out to establish a new screen image, Walker was especially notable in *Vengeance Valley* (51), as Burt Lancaster's low-life brother. Some of his best acting followed as the gay psycho out to con tennis player Farley Granger into committing murder-one in Alfred Hitchcock's *Strangers On A Train*.

Walker died during the production of his final picture, *My Son John* (52-Para.), in which he played a Communist. His major scenes were all filmed but to give the picture a feature-length running time some out-takes from *Strangers* were used.

At the time he was living with his two sons in their Pacific Palisades home. One evening, while the boys were out, Walker complained of not feeling well. He had been drinking quite heavily. His housekeeper summoned his doctors but by the time they arrived the actor was unconscious. They gave him a shot of sodium amytol which did not revive him. The Palisades Rescue Squad was called in and for 90 minutes they administered oxygen in a vain effort to save his life.

On that evening of August 28, 1951, actor Robert Walker was dead at the age of 33. He was buried in Ogden, Utah, two days later but neither his sons nor former wives attended the service.

Thirteen years later, on May 3, 1964 in the *New York Sunday News*, Robert Walker, Jr. made the following statement: "It's a compliment to me if I remind people of my father. He was a fine, marvelous actor and did some great things."

Only trouble was, Robert Walker, Sr. never knew it. ★

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Ginger Rogers—cover/story—
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 Diana Dors.

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Golden Films—1977 Festival of Hits. Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.

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Joan Crawford Tribute—Collector's Photos from Her 50-Year Career/covers. "I Remember"—Jack Oakie. Crawford Museum. Artistry of the Young Animators. Academy's Student Film Awards. Allyn Joslyn. Jan Clayton.

SEPTEMBER 1977—Vol. 11, No. 10
Dolores Del Rio—Exotic Latin Star/covers. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on Quo Vadis. Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

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Elvis Presley tribute/covers, many unpublished photos. Souvenir issue. Jayne Mansfield's Movie Star Years.

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Great Western Heroes Edition. Filmdom's top cowboy stars . . . **John Wayne—cover,** America's shooting star, Cowgirls, "... Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

FEBRUARY 1978—Vol. 12, No. 1
Fabulous Rita Hayworth/covers. Thaliam tribute, photos from her career, Famous Gilda page poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair Interview. Veda Ann Borg. The Lone Ranger, etc.

MARCH 1978—Vol. 12, No. 2
Mae West Sextette Exclusive Photo Collection. Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner/covers. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.

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The Great Garbo/covers. Photos & features by Harriet Parsons. The Time I Saw Garbo . . . Jack Oakie. 1978 Update on Garbo. Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16-page '78 update on where to go, what to do, etc. Maps—Hollywood Landmarks, Free TV Tickets & more.

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ren." Movie Masterpieces of Science Fiction. Collector's photo gallery of films that made history. Sci-Fi Academy Awards. "Star Wars." "Encounters of the Third Kind." Casual Con-Sci-Fi Convention.

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Alan Ladd & His Legacy/covers. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

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"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

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The Hollywood Rebels. Montgomery Clift-Liz Taylor/covers. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

DECEMBER 1978—Vol. 12, No. 10
Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

FEBRUARY 1979—Vol. 12, No. 11
The eternal Marlene Dietrich. Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thaliens & more.

MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats. Souvenir Collection. Those Singing, Dancing Ladies—Unpublished Candidates. The Jerry Lewis Story. Enchanting Alice Faye Carmen

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Cary Grant & Ingrid Bergman, Personal Interviews. James Cain. Writer-Director Series. Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards

MAY 1979—Vol. 13, No. 2
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy. & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

JUNE 1979—Vol. 13, No. 3
Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lollobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script List. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

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Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

OCTOBER 1979 Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.



NOVEMBER 1979 Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary **Wizard of Oz** collectors special, The Wizardry of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montgomery.

DECEMBER 1979 Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, old-time photos, The Thelians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

FEBRUARY 1980 Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's \$30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

MARCH 1980 Volume 13, No. 10
Errol Flynn, the Swashbuckler, career photos, Lost Horizons

returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cow-girl stars, Collecting section/Posters, etc. Sally Rand, Stars and their Pets.

APRIL 1980 Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

MAY 1980 Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

JUNE 1980 Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Summer Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare

photos Thirties, Hollywood Memorial Park where early stars rest.

AUGUST 1980 Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan... Legend of Lone Ranger, Victor Mature, Alec Guinness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

SEPTEMBER 1980 Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Joan Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

OCTOBER 1980 Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

NOVEMBER 1980 Vol. 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silver-haired glamour girl's portrait gallery of memorable performances.

DECEMBER 1980 Vol. 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne... Gene Tierney, star re-born... Rosemary DeCamp. Collection stories. Collector's section.

FEBRUARY 1981 Vol. 14, No. 7
4 STAR COVER: Kim Novak, Liz Taylor, Hedy LaMarr and Katharine Hepburn, Kim's Double Life/Interview. Hepburn interview. Pictorial "The Mirror Crack'd." Hedy LaMarr — the Heavenly Body, George Cukor, Iris Meredith, Davenport, Palace of Dreams, Collector features-George Montgomery, Audie Murphy and more.

MARCH 1981 Vol. 14, No. 8
RONALD REAGAN COVER: the actor who became President. Collector photos from his and Nancy Davis' film careers. Alexis Smith, the girl who has it altogether. Versatile Eve Arden, Nancy Carroll portrait, Eleanor Powell remembers, The Bewitching Ms. Turner (Lana), Finch, Bloody Finch, Tribute to Mae West, Rosemary La Planché, Unique Movie Collectibles. Limited supply \$5 plus postage

APRIL 1981 Vol. 14, No. 9
MARIA MONTEZ cover, feature, queen technicolor features, Lex Barker, King of the Jungle, photos. Donna Reed, an Oscar didn't help, Ruth Warrick, Lori Nelson, Chester Morris, Kathleen Burke, Kay Medford, Stars Culinary talents, 38th Golden Globe Awards.

MAY 1981 Vol. 14, No. 10
Roy Rogers & Dale Evans cover. Souvenir edition "Corral of Western Stars", Roy Rogers & Dale Evans Museums, photos, Famous Movie Horses, John Wayne great Western hero, best films, Heroines of the West, Famous Western Classics.

JUNE 1981 Vol. 14, No. 11
Paul Newman cover and feature, Maureen O'Hara, fighting Redhead, Estelle Winwood, 98 years young, Lifetime memorabilia Patsy Kelly, Landmark-Theatre of the Stars, The Earl Carroll girls re-union, Warners Unholy Three.

August 1981 Vol. 14, No. 11
Lucille Ball cover, Ms. Ball of the movies, urbane Rex Harrison, Maureen O'Sullivan, Mama O'Mia, Clara Bow the "It" girl, Margaret Lindsay, Bill Williams, Terry Moore, Wanda Hendrix, Films on Record, MGM originals, Collector's Societies guide. Casual photos stars.

September 1981 Vol. 15, No. 1
Henry & Jane Fonda cover, personal interviews, photos. Grace Kelly, the Lady had class, Angela Lansbury today, Old Rarities—photo finds, Mona Freeman, Directors series, Hollywood's Fishiest leading men, World's most sought-after photo—Betty Grable, Collectors, Reagan signs poster three times. Casual photos stars.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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Biography, Filmography, Cast and Credit Research, also Oscar Data \$1.50 each query. Send S-A-S-E to Ken B. 6 Cottage Ave. Danvers MA. 01923. (2-3-'82)

VINTAGE TO MODERN TV GUIDES, movie magazines, Lives and clippings. Will do research. Send your wants with S.A.S.E. J. Wall, 2718 Elva Dr., Kokomo, Ind. 46901. (8-'81-2-'82).

Let Us Be Your Personal Photographer. We cover the stars at all L.A. events. Exclusive candid celebrity photos. Reasonably priced autographs on cards or stills. Prompt service. State wants SASE. E. Robbins, P.O. Box 3337, Glendale, CA 91201. (TF-12-'81)

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MAGAZINES—BOOKS

"The Cinema Collection"—indexed catalogue of movie magazines, 1920's-1960's. \$2.00 Murray Summers, Orlean, VA 22128. (12-4-'82)

Movie paperbacks, movie hardbacks, movie magazines—Time, Life and etc. Pat Cecil, 4501 Tarry, Garland, Texas. 75043 Send \$1.75 catalog. (2-3-'82)

Movie magazines (1930's to 1950's); posters, lobbies, pressbooks, photoplay editions (with dust jackets); sheet music; soundtracks, etc. Separate lists published periodically. Send want lists (be specific). John C. VanDoren, 35 Hart Avenue, Hopewell, New Jersey 08525 (2-3-'82)

Old and new French magazines Cuttings of most old and new stars for sale. S.A.E. Mr. Galchi, 40 Rue Singer PR 16, Paris 75016 France (2-3-'82)

BOOKS, O.P. inc., film daily yr. bk. and int. mot. pic. almanacs back to 30's. **Limelight Bookstore,** 1803 Market S.F.C.A. 94103. (8-11-'81). TF

TV GUIDES 1950-81. Every issue available. Illustrated catalog \$3 (refundable). Box 90-HS, Rockville, MD 20850. (9-3-'82).

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BUS STOP. Story of the movie, includes bio of MM & 70 pictures. Published 1957 in England and forgotten in warehouse for 20 yrs. \$15 plus \$1 postage (Cal. residents add 6%).

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(2-'82)

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Veronica Lake, Alan photos, posters. Al "Fuzzy" St. John photos, posters. Al "Lash" La Rue photos, posters, books, magazine, clippings, stories then & now. Tom Blake, Rt. 1, Box 540, Rising Fawn, Ga. 30738 (2-3-82)

Los Angeles Times

August 6, 1962

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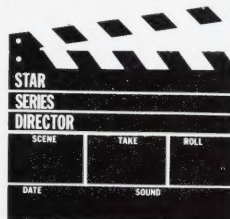
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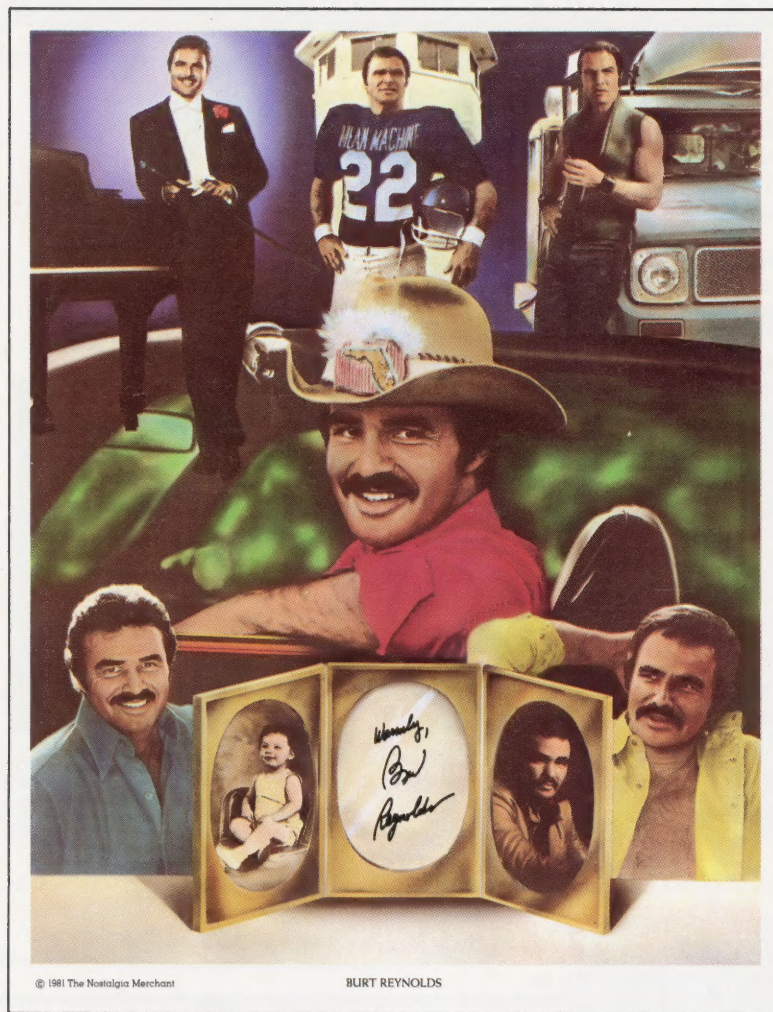
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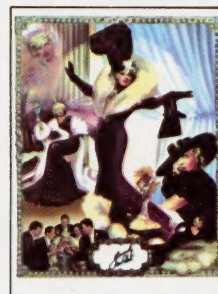
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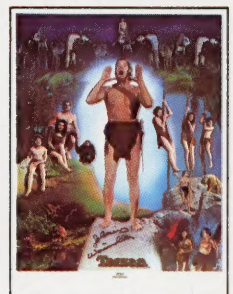
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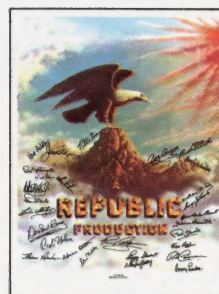
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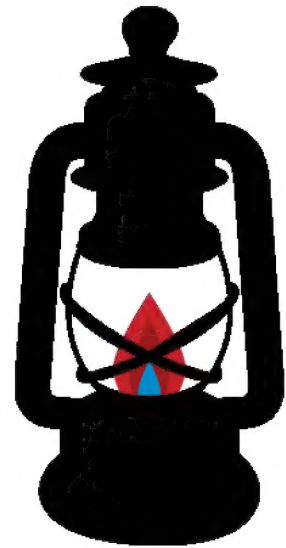
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